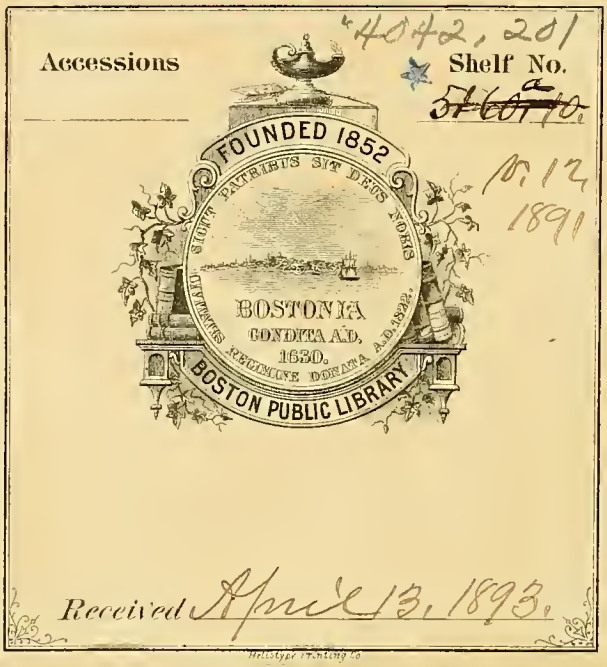

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Editorial Articles.

By Louis C. Elson.

PROGRAM MAKING.

Probably not one person in a thousand who holds in his hand the program of a concert thinks upon the trouble it has cost somebody to put the musical numbers in the order in which they appear before his eyes. If the occasion is a miscellaneous one the difficulties to be surmounted are something enormous, for the probability is that there are about four artists who demand the place of honor in the list, and there is not one who will dream of taking the opening or the final number of a concert on his or her shoulders. The celebrated soprano will end the first part, as a matter of course, but a good half-hour will be needed to convince the equally celebrated violinist that he ought to precede her. The alto is generally meek enough to take some less prominent position on the list, but even as the worm or the barrel-hoop will turn when trodden on, so she will remonstrate at having her song follow some other vocal solo. It is generally the pianist who goes to the wall at last and is coaxed or driven into beginning or ending the concert.

In such a program (now, thank Heaven, in its decadence among us) the entire difficulty arises from artistic self-importance, and self-aggrandizement; there is no difficulty about character of keys or contrasts of schools; the whole program may be in the key of G, or it may consist two-thirds of compositions by Haydn and Mozart for all that Signora Altissimi cares about it, but in a classical concert the difficulties of personal vanity vanish and are replaced by more weighty and real considerations of contrast and fitness. It is well in such a program to have strong contrasts of major and minor; no two successive works ought to be in the same key. It is not well, in general, to follow Schubert with Mozart or Mozart with Haydn, for the melodic style of these, in their instrumental music at least, suggests a degree of sameness. At the same time a too abrupt transition is to be avoided. A Liszt Rhapsody following upon the heels of a sympbony like Mozart's G minor would spoil the effect of both. It is well to leave the effect of a masterpiece undisturbed; a work like the Heroic symphony, Schubert's C major, Schumann's B-flat, or Brahms' C minor, had better be the last number of a classical instrumental program, so that the lofty thoughts engendered may not be disturbed by any work written merely to dazzle or to please.

FLORAL TRIBUTES.

Agnes Huntington deserves the thanks of a sorely tried community for having abolished the senseless custom of recefving floral tributes over the footlights during her appearance in the opera "Paul Jones" in Boston. It was stated on her programs that friends desiring to give flowers must send them to her quietly at the stage door, rather than in the more public manner, over the footlights. This is as it should be. The "floral tribute" farce has been so constantly performed at every debut that the most unsuspecting auditor begins to see through it.

It is such a pre-arranged affair that in some theatres the bouquets and other devices made of flowers, which are to surprise (!!) the artist, are on exhibition in the foyer during the entire evening until, after a certain encore, they are borne on the shoulders of the ushers down to the footlights as the spontaneous outpouring of an irrepressible enthusiasm. There have been rumors of enterprising opera-singers who, desiring to keep up a constant bombardment of flowers during an entire evening and not desiring to exceed the limits of reasonable economy, have engaged a florist's services behind the scenes, and the floral pieces being rapidly rearranged, they were made to do duty twice, and thrice, before the footlights. Of the truth of such reports we know nothing, but of the absurd character of the gifts of flowers on operatic and concert occasions we are entirely certain. We have seen bouquets handed up to the stage amid the most frigid silence on the part of the audience, yet the fair recipient would throw up her hands in astonished rapture and bow right and left, as if the flowers were the most certain proof of the admiration and affection of the entire public.

It was different once; it is different in Southern European countries now. In those more spontaneous and irrepressible audiences the throwing of flowers meant something very real. The ladies, in their enthusiasm, would tear off their corsage bouquets and throw them on the stage, or, as every dame of fashion carried a hand bouquet, frequently in a silver or golden holder, the whole arrangement, precious metal, flowers and all, formed a very tangible evidence of sudden impulse and enthusiasm when flying over the footlights. Such tributes were entirely in place, but the calm and deliberate floral offering of the present is quite another matter and had better be abolished, thus saving the prima donna unnecessary expense, and the public useless annoyance.

SOME FURIOUS FINALES.

Wagner ended the great Trilogy simply with a soprano solo. Berlioz ended almost every work with a paroxysm of

fury, employing the entire forces of an abnormally large orchestra. Just as Poe delighted to end his tales with some fierce bit of horror or sensationalism, Berlioz demanded some infernal scene or wild frenzy to finish his musical works with. The end of the "Damnation of Faust" presents a scene in Hades, and the finale of the Symphonie Fantastique is placed in the same warm latitude. The finale of the Childe Harold Symphony pictures a bacchanalian orgie of brigands on the Abruzzi mountains. Certainly the pendulum has swung too far in this matter of wild endings. In the latter part of the last century the finale was generally jovial in character, to put the audience in a good humor after a symphony or suite. This joviality, to which both Mozart and Haydn assented, ended by becoming trivial, and it is to Beethoven that we owe the reform which gave to such works an earnest close. Far different from these genial endings of the past are these violent terminiations of the present. It is not only Berlioz who sins in this respect; Raff's "Lenore" Symphony ends with a spectral galop to perdition, and his "Im Walde" closes with a spectral hunt. It is time that the sensational should be a little restricted in modern music. Art should be a presentation of the beautiful, not of the repulsive; if evil is portrayed, it should be with a view of showing the good in greater contrast. When the evil is present in larger proportion than the good, the mission of art has ceased. Music has a much higher mission than merely to excite, it must elevate as well, and these musical ghost stories and portrayals of pandemonium certainly do not accomplish the latter result. Schumann and Wagner have gone quite as far in the direction of dissonance as it is safe to proceed, but these abnormal tone-pictures go many steps beyond them, from a necessity born of their terrific subjects. Beethoven probably gave the the subject of symphonic ending as careful consideration as anyone, as is well proved by the different forms he used in the ending of these works. Let him be the model for these latter-day sensationalists, and above all let it be understood that there is no artistic necessity for making the finale of symphony or cantata a chamber of horrors.

BERLIOZ AND MODERN ORCHESTRATION.

There are certain painters whose reputation is founded not on their drawing, not on their comsosition of subjects, or grouping, but upon their wonderful blending of color and the effects they have thereby attained. In the modern days of the full development of the orchestra, there are composers also who win their way to fame rather by the instrumentatian they use than by the ideas they express by it. Berlioz was not devoid of musical thoughts, but he placed the scoring of a musical idea above the idea itself, and somewhat disturbed the true balance of art thereby. Yet it would be wrong to deny his work a prominent place on modern concert programs because of this, since this very fact makes them available as studies in orchestration and teaches the earnest student more practical tone-color in an hour than the mere words of a teacher could do in a month. Yet were such works reduced to a mere piano arrangement (analogous in music to a black-and-white sketch in art) they would show as much poverty of detail as Turner's "Slave Ship" turned into an etching. Musical amateurs are apt to speak of "Berlioz and Wagner" as if they were the Siamese twins of modern music, yet the two men were only alike in that both sought for strong effects in tone-color. Wagner, for example, was not such a wholesale dealer in tone effects and vast musical forces as his detractors would have us believe, and with him the orchestration was always subservient to the idea, and was always practical. Let the student of this matter examine the "Siegfried Idylle" if he desires to see in what a simple score the master could present the loftiest ideas. When Berlioz was once in the saddle a whole regiment of musical assistants was none too much for him. Ten harps and seven bassoons were used by him in "Le Damnation de Faust" and in his "Requiem" sixteen tenor trombones, and other brasses in proportion, are present. On the other hand, when Wagner first attempted his Trilogy, the largest operatic work ever attempted, and all Germany, headed by King Louis of Bavaria was aiding him to make the performance a perfect one, the master chose an orchestra of about 116 men as best suited to produce the effects he desired to attain. Who can believe that Berlioz, under similar circumstances, would have had an orchestra of less than a thousand! Yet it requires some musical talent even to score a noise properly, and the student of orchestration cannot afford to allow the works of the French reformer to pass by unheeded.

CHANGES IN PROGRAMS.

It is again high time to raise the voice of the press in warning remonstrance against the unannounced changes which are frequently made by musical artists in their programs. These changes are made so frequently and so unnecessarily at times that they often seem but the result of mere caprice. Sometimes the artist imagines that the audience is out of sympathy with the style of his selections and at once proceeds to alter the program in accordance with his fancied discovery. Sometimes a favorite work meets with a cold reception and the artist in pique discards a classical number which is to follow, in favor of something of a more romantic flavor. In any case it is all wrong; the program is in a certain sense a contract and should be adhered to as such. Sometimes a certain number which appears on the program is the cause of the attendance of many of the auditors who have certainly the right to feel wronged if the number is shelved without their consent. And the poor critics! How often do they speak by the card only to find that the card is wrong. The public seem to enjoy the slip keenly when this or that reviewer speaks of some work which was not performed at all, but is the sneering which generally follows such a mishap just? Can any musical reviewer be expected to know, off-hand, all the numerous effusions of the modern school? Is there really any reproach in not being able to distinguish a "Romance" by Scharwenka from an "Abendlied" by

Paderewski? In every hall there should be an usher capable of making an announcement to the public, and the services of this individual should be called upon whenever such a change as is above described becomes necessary. This principle might well be extended still farther, and every encore piece could as easily as not be announced by its title to the audience. Half of the pleasure of the public vanishes when they do not know the name and composer of the piece which is to be given in response to the recall. The concert of the future will certainly have some improvements over that of the present, and let us hope that the "encore-piece-announcer" will be one of them.

PITCH IN THE LAST CENTURY.

The spinets, clavichords and harpsichords of the last century were so flimsily constructed that it was impossible for them to bear any considerable tension, and to this fact is due the very low pitch of the first part of the eighteenth century, when Bach and Handel began their labors. The pitch was then about two-thirds of a tone deeper than it is at present, but it had already begun to rise, for Handel's tuning-fork, dated 1740, and carefully preserved in England, gives 416 vibrations to one-lined A. In Beethoven's time the pitch was about a semitone lower than the French pitch of today. These ratios are important, for the "Hallelujah Chorus" is voted almost an impossibility by those sopranos who are obliged to scream forth those most unsingable words "King of Kings!" But when they are given in the key which Handel intended them for, everything changes as if by magic. Beethoven was certainly a most cruel composer for the voice, and many of his finest song effects are decidedly unvocal; yet if the sopranos of the ninth symphony could take that terrible phrase "High among the star pavilions" just a semitone deeper how much easier it would be, and if the basses could give their "kiss to all the world" in a similarly lowered state it would make all the difference in the world to their throats and to the ears of the audience. It is impossible perhaps to transpose down to meet the old pitch in a change of key, but at least we can go some distance towards it by using our lowest modern pitch when performing such works.

A RATIONAL PITCH.

The battle for a lower pitch for our music in America is going bravely on, but cannot be said to be even half-won yet. There are many among us who scarcely understand what a normal pitch for America would signify. France has adopted a diapason which is sensible enough and is the rallying cry of all those who are dissatisfied with the abnormally high "concert-pitch" of this country. In America the pitch has risen higher than elsewhere, because of the excellent construction of our pianos, and especially the iron bed-plate (an American invention) which enables our instruments to bear a greater tension than those of Europe. But, while the pitch of our music has been steadily rising, the poor, maltreated vocalists have been unable to follow suit by tuning their vocal chords higher, and as a consequence they have been forced to more and more exertion by the hard-hearted piano manufacturers, in their chase after a brilliant tone. And such a tone is to the ear very like what a highly-spiced diet is to the palate, it destroys the taste for more normal things. The reform must come from musicians, for the great public will still enjoy the brightest and most ringing tone the best. The wind instruments, too, are preferred in a high pitch, and the players upon them will generally be found in favor of a pitch that would overtax the singer, but after all, the French solution of the question is the truest compromise, and an A of 435 vibrations is low enough for the voice and yet high enough not to rob any wind instrument of its incisive character.

EDITORIAL PARAGRAPHS.

By G. H. Wilson.

The sooner divinity schools establish a course in music the better. Intended ministers should be obliged to have some knowledge, not of Richter, but of criticism and musical aesthetics. Absence of educated taste in music on the part of clegymen deprives the organist and the church music director of a powerful reliance when cast about between factions within the sacred edifice who operate only from a basis of personal preference. Gainst their meddling and ignorant criticism many an artist struggles in vain. Were the minister able to give a musical judgment many a wrong might be righted, for today, even as with our fathers, the parson is *the* power in the church.

+

Since writing the above we have re-read a circular emanating from the Musical Department of Smith College, Northampton, Mass., outlining a twelve weeks course of study in sacred music. One of the topics to be considered by Mr. Blodgett is "the responsibilities and duties of the individual church and its pastor in relation to music." O, for Blodgetts in every part of this ignorant diocese.

—

Circumstances not policy have compelled a Boston evening paper to print on one day of the week reviews of local concerts appertaining to the previous five. The principle involved when the music reviewer fails to satisfy greedy readers of a morning paper with a critical account of an important new work six to seven hours after it was performed is one for which we have long contended. Knowledge obtained from score reading always needs to go hand in hand with knowledge of how the score sounds before a fair review of any work can be written, and as even preliminary score reading is not practised by all those writers on musical topics who deserve the name of critic, it is an unnatural and inartistic state of affairs that demands a review of opera, cantata or symphony which the critic approached either unprepared or score-prepared, with the speed that chronicles

the doings of a caucus or the result of a confligration. The sooner music criticism is, by the daily papers, divorced from news, the sooner will we, as a country, attain our "artistic maturity." In Vienna, in Paris, in Berlin the great dailies, in their dramatic and musical departments review new works at their leisure, and the result is a deliberate production of permanent value; it may not possess so much "impulse" as a review dashed off under great excitement but it will be a better criticism.

There is a musical society at Stoughton, Mass., with an official tenure longer even than that of the Handel and Haydn Society. Now-a-days it is satisfied with an "annual rehearsal," which is supplemented by a stunning dinner. It is, therefore, not at all strange that the most important committee connected with the organization is not the "music," "printing" or "finance" but the obituary.

+

This remark, from the London Athenæum, is significant: "The season which ends today must be regarded with mingled feelings. It will chiefly be remembered for the appearance of Mlle. Giulia Ravogli, one of the most gifted artists the generation has produced, and the amazing popular success of Gluck's "Orpheus." This, together with the interest taken in Wagner's operas and the utter indifference displayed towards works of the faded Italan school, affords testimony of the growth of higher tastes in the public mind, and indicates the direction in which those responsible for opera should move."

+

It is proposed, in New York, to tender a benefit concert to those friends of our tender youth—the Italian opera chorus. Perhaps this ancient mass of vacuous obesity, who though tragedy and comedy stood in the same parallel lines and spaces with stolid indifference should receive a purse. They are out of harness now. It is pathetic to think that they are needy. But how terribly they used to sing! What habitual strabismus accompanied the glances of the women! Who remembers, with the writer, one plattoon of Maplesonian "ladies," who, during a performance of "Maritana," at sound of that fateful shot, fled in just the opposite direction from that in which their anxious gaze was directed, so great and unanimous was their optical disability.

+

The operatic effusions from modern Italy not proving a source of financial strength to the Metropolitan Opera House, perhaps the directors and managers, while inactive towards the real Wagner list which is synonymous with large receipts, might like to consider our plan for a transformation entertainment. Say once a week let the chorus and orchestra change places with the occupants of the second tier of boxes. Group the latter in their habitual attitudes. At a given signal from Mr. Seidl, who will be suspended in air facing the stage, the occupants of the stage will converse with all the variety of accent, inflection and gesture that have hitherto constituted one of the marked features of the ensemble at the Metropolitan, but which for some reason has never had quite that meed of public approval it deserved. For three hours without entr'actes other than those a constant passing between groups furnishes, must this babble continue. Simultaneously with Mr. Seidl's signal, Mr. Damrosch, who has been silently let down from the roof until he is back to back with his superior, will begin a performance, without action, of some one of the standard Italian operas. Once during the season "Die Gotterdammerung" should be performed in order to permit the people on the stage to dance during the the ballet music, known in the upper gallery and in a few other spots in the house as "Siegfried's Funeral March."

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What will Bostonians say on learning that a quite prominent Italian journal in an article on "Music in America" did not even mention the name of the city of the funded orchestra, the Handel and Haydn Society, John K. Paine and the Friday rehearsals.

+

It certainly was delicious to note the solemn fashion in which the critic of the New York *Times*, who would like to breakfast with the Dutchman, lunch with Sachs and Beckmesser, and dine with Tristan, Siegfried and Siegmund for the remainder of his life, bemoaned the ill success of the new operas at the Metropolitan.

+

With Clarence Eddy likened to the Redeemer and a well-known Boston critic saying the concerted playing of the Kneisel Quartet was the best one could expect to hear this side of Europe or Heaven, enters a new and far-reaching use of metaphor into musical criticism.

+

This is the time of year for the recording of, not necessarily practising, good resolutions. Among public characters taking vows are the editors of this paper, who, having been born scowling, nursed in morose cradles, and rented during infancy to qurrrelsome governesses, will continue to say unkind things of their contemporaries.

+

What the musical public want and will patronize has ever been a vexing question. Two orchestral enterprises in London, Mr. Henschel's and Sir Charles Hallè's, are on the verge of dissolution through want of support. Both conductors have given programs which have contradicted every theory a hostile or favorable press has advanced regarding the attendance. Sir Charle's band is a money-making institution in the large English towns, so in bidding it a possible farewell to London the *Musical World* says truthfully: "So he and his splendid band returns to the "benighted provinces" where they find the appreciation and support denied to them in the greatest and most enlightened city in the world. Leave us to our ballad concerts, Sir Charles; we are a musical nation."

+

At last the blow has fallen. Interviewed by a Chicago paper the director-general—mark the extent of the title—of the World's Fair, said when asked concerning his probable appointments to the position of director in the various art departments: "If a man like Gilmore could be induced to give his attention to the musical affairs his name would be enough to give the department character

and standidg in the estimation of the artists of the world." It makes one sick at heart to think such things can be true, yet we daresay the majority of American congressmen think Gilmore the greatest power in music in the country. But we do not despair of Chicago after Theodore Thomas really settles there.

+

The action of the Royal intendent of the Berlin Opera in discontinuing the gratuitous tickets his predecessor formerly gave to youthful (we suppose poor) artists and vocal students, led the *Allgemeine Musik Zeitung* to say: "We ought to congratulate the intendent general in thus taking care to preserve the younger generation of artists from the influence of a lyrical institution in which, under present conditions, there is absolutely nothing for edification. The gratuitous tickets have been continued to the cadets and younger officers, who, however, are not particularly exposed to a danger of this character."

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Gade is dead. May the saints give him greeting, for his was a sweet spirit.

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Maurel, the French baritone, has a theory that the opera singer should use a different *timbre* for each role. A very pretty idea which will increase the duties of the baggage men in companies with large repertoires, for of course each *timbre* of each person must needs have a separate trunk and label.

+

Rubinstein banished from Russia because he is a Jew is another sin for the Czar to answer for. But there will be no Siberia for the hirsute Anton; gay Vienna or gayer Paris will adopt him and be the gainer thereby.

+

While Boston continues to produce American music sudden activity is apparent in New York in performing it. The doings of the two societies chronicled in another column are of an unmistakably earnest character.

+

A very pronounced sign of the times in France is the action of the minister of Public Instruction who is said to have decided that in future students who win the scholarships given by the Académie shall no longer be required to visit Italy in particular for purposes of study, but shall be permitted to go to other countries if they choose. There was a time when Italy was purely an artistic land but it is not so today. It was only the other day that the late director of the Dresden Conservatory wrote from Genoa: "I wandered into the Politeama Theatre when 'Giaconda' was being given. As I entered the reek of tobacco came in my face. Men wore their hats on their heads. There was no prompter's box and the prompter sat in his place without any attempt at concealment, with his score leaning against the footlights. The curtain was adorned, not with paintings, but with advertisements fastened upon it. Even amongst the orchestral players some had cigars lying on their desks." After a very unflattering description of the opera, Dr. Pudor asks, "Are we indeed in the country in which Raflaello created the Madonna di San Sisto?"

PUBLISHER'S NOTICE.

1891 will be the banner year in the history of the HERALD. The dignified character of the paper will be maintained, but new life will assert itself. The editorial and critical columns will continue under the present editors; Hanslick's essays will constitute a regular feature; the standard departments devoted to students of music and to those interested in the New England Conservatory will be continued, and some new features are in preparation. The publishers hope to double the circulation of the HERALD and ask all regular subscribers to lend a hand to this end by sending names of those to whom "sample copies" may profitably be addressed, and by personally recommending the paper. The offer to send six copies of each issue for one year for $5. is an inducement to organize clubs of five which it is hoped will be availed of.

MUSIC IN BOSTON.

The sixth Symphony program (Nov. 22) was: Symphony, No. 1, Beethoven; Concerto for 'Cello, in D, Haydn; "Vltava," Smetana; Overture, "Oberon," Weber. The beautiful tonality of the orchestra had its perfect expression in the performance of the overture. The symphony received a reading differing in no essentials from what has become standard; only in the minuet and trio of this symphony does Beethoven appear as an innovator, the rest is a reflection. Smetana's piece is a section of a symphonic cyclus entitled "My Fatherland." "Vltava" is the name of a river in Bohemia and the composer has written some very pretty water music. The instrumentation is well done; there is plenty of color and somewhat of power. The work had not been played before in Boston. Mr. Anton Hekking played the concerto, which was also a novelty. Haydn wrote six concertos for 'cello, two in the key of D. Both the last named have been furnished with additional accompaniments; the one under notice is scored for two oboes and two horns, in addition to the strings for which Haydn wrote. The first movement is long and elaborate. Into this Mr. Hekking injected a cadenza by Carl Reinecke which is almost as long as the movement itself, twice as ugly, and not in keeping with what we may call the Haydn spirit. The concerto has a lovely slow movement and the finale is one of Haydn's happy rondos. As a whole the work did not repay the trouble it took to uncoffin it, and for some reason Mr. Hekking did not play every part equally well.

Berlioz's Fantastic symphony was the conspicuous number of the seventh Symphony concert (Dec. 6.) An exercise in hallucination resting upon a "fixed idea" might be added as sub title to this composition of questionable music though of unquestioned inventive power. The work is the tribute of the youth Berlioz to his beloved Miss Smithson and in its contrasting moods may now be taken as a picture of the life he led with her. As a study in instrumentation the symphony is exceedingly valuable. It certainly is a remarkable composition for a student, a school-boy in reality, (Berlioz was in the classes of the Conservatoire when he wrote it.) for with all its eccentric and bizarre combinations it shows an extraordinary grasp of orchestral technique, and great creative ability.

Though the dominating movements, namely the "March to the Scaffold," and the "Witches' Revel," with its final Sabbatical Rondo paraphrasing the "Dies Irae," are morbid art, there is a purer musical character in the "Scene in the Fields," while the Ball scene is exquisite. Mr. Nikisch achieved a triumph in performing this work. Berlioz calls for an extra assortment of instruments, four tympani, four harps, four bassoons and two large bells being named in the score. All these requisites it is seldom thought necessary to meet, one harp, two tympani, a pair of bassoons, and some more or less awful substitute for the bells, being the usual modification. In this instance Mr. Nikisch contrived a capital counterfeit for the bells. Other numbers on this program were the "Euryanthe" overture, and a Liszt Rhapsody.

The eighth Symphony concert (Dec. 6) introduced Mr. Kneisel, the efficient concert master of the orchestra, as soloist. He chose to play Goldmark's violin concerto in A minor, which had not had a previous hearing in this country, though written some years ago. Though by no means a great work it is one that affects the listener pleasantly and is most satisfactory to the performer. Goldmark's early study of the violin bears fruit in this concerto which is admirably written for the solo instrument, while at this late day Goldmark's instrumentation needs no defense. The concerto is a work for violin accompanied by orchestra, for, barring a unique fugato episode in the first movement, and of course the usual *tutti's*, the orchestra is used as a support, and does not share equally the burden of developing the composition. Doubtless the audience was most pleased with the graceful slow movement, but musicians singled out for praise the first movement with its strong thematic background, and the tripping *allegretto* finale. With the last movement came an interesting cadenza. Mr. Kneisel played with great beauty of tone, finish and breadth of style, and, in the virtuosic parts, with so masterly a technique as to leave nothing to be desired. At the close of the concerto he was recalled four times amid tumultuous applause. The orchestral numbers of this program were the "Coriolanus" overture, two melodies for strings entitled "Spring" and "Heart Wounds" by Grieg, and Schumann's C major symphony. Mr Nikisch is a masterly interpreter of Schumann, and the performance of this subjective work deserves to rank with the notable reading he gives to its companion in D minor.

The first Apollo Club concert of the season was given on Dec. 3, and repeated Dec. 8. The program given under Mr. B. J. Lang's direction was: "Thou Bright, Sunny Earth," Rheinberger; Suomi's Song," Franz Mair; "The Slender Water Lily," Rubinstein; "Hymn to Apollo," A. W. Thayer; "The Jumblies," Margaret R. Lang; "Love's Reminder," Dubois; "Silent Night," Weber; "Rhine Wine Song," Franz. The soloists were Otto Roth, violinist, and Mrs. Jennie P. Walker, soprano. The novelty of the concert was Miss Lang's piece, written to some humorous words by Edward Lear. The setting is for baritone solo, male voices and double piano accompaniment. It is impossible to deny Miss Lang's facility in composition or the grace with which she states her ideas, and while she has constructed a rather formidable work upon Lear's innocent text she has shown an original bent in her harmonies, and a sympathetic study of the voices; but her Jumblies are not everlastingly comic. Arthur Thayer's Hymn, written several years ago for the club, is stalwart in parts, but needs condensing. The other part songs proved interesting, several of them being new. The club is in fine vocal shape, its first tenors as usual possessing an ideal tone quality. As regards expression the singing of the Apollo Club was never better.

Chamber concerts have been plentiful, and their quality has been high. The Kneisel Quartet played at their second concert Beethoven's C-sharp minor quartet; Fantasie for piano and violin, Schubert; Brahms's piano quartet in G minor, op. 25. Mr. Carl Faelten was the pianist. Under such circumstances the result was a simply inspiring performance of the Brahms number, while the fantasie was played by Mr. Kneisel and Mr. Faelten with a quite perfect ensemble and with great musical charm. The C-sharp minor quartet, greatest, perhaps, of the "last quartets," of almost barbarous difficulty, was wonderfully performed.

At Mr. Baermann's second concert an interesting program in which modern writers were represented was well performed. At the second Adamowski Quartet concert a charming romance for piano and violin by Arthur Foote was played; the quartet numbers were by Beethoven and Volkmann. Miss Gertrude Franklin gave two vocal recitals, the programs of which abounded in vocal novelties. Miss Franklin is a singer of taste. Concerts which made their appeal to many were those given by Mr. Ethelbert Nevin, pianist and composer, assisted by Mrs. W. C. Wyman, contralto; the Eichberg String Quartet of ladies, and the Orchestral Club, (amateur) Mr. G. W. Chadwick, conductor. The third concert of the New England Conservatory Chamber Music Club, was exceedingly interesting; the program, Spohr, nonet; Berlioz, trio for two flutes and harp from "L Enfance du Christ," and Beethoven's piano quartet in E-flat was admirably performed. It is the unanimous voice of the critical press that the concerts by the Conservatory Club—which comprises besides Mr. Faelten, pianist, several of the division leaders of the Boston Symphony orchestra—should be made a permanent feature of the Boston season.

The first concert this season of the Boston Singers Society, Geo. L. Osgood, conductor, was given Saturday evening, Nov. 13, and repeated the 15th. The Singers chorus is even better than that of the old Boylston Club, from whose ashes it is now two years arisen. Moreover it has acquired a clientèle of finer social flavor than its plebeian ancestor; it even boasts a score of patronesses. As the Singers can sing the critic may pass lightly upon this exquisite vagary of a subdued but smouldering MacAllisterdom. The principle item of the first Singers' program was a Bach Motett for double chorus, the one beginning, "The Spirit also helpeth us." It had not been heard before in Boston. The fine double fugue preceding the final choral—which was an afterthought with the composer—is an excellent specimen of Bach's skill; the earlier portions of the motett are not without some beautiful polyphony, but as a whole, though authenticated as Bach's composition, (some of the Bach motetts are of disputed authorship) it is a less lofty example of the great cantor's *a capella* writing than some of the other motetts or masses. Its performance was admirable at all points, the intonation swerving hardly perceptibly from exact pitch. Other interesting features of a rather long program were a set of ritornels for male voices, in canon form, the music by Schumann, words by Rückert; Brahms's lovely setting for mixed chorus, with accompaniment of horns and piano, of one of the poems from Ossian's "Fingal;" part songs by Becker and Taubert calculated to exhibit the technique of the female choir; Mendelssohn's setting of the Psalm, "What madness stirs the Heathen;" Dvorâk's "Angelus" and a fine

carol by Mr. Osgood. The tonality of the club is musical, the balance of parts good, while the finish of style with which everything is sung speaks volumes for the patient, well-directed efforts of the conductor, and the willingness of the singers to work under so severe a drill master. At this concert the Society was assisted by a new singer, Mrs. S. C. Ford, soprano, whose group of songs added a most musical feature to the program, and Mr. C. M. Loeffler, violinist, who played Bach's Chaconne very artistically. G. H. W.

Music Outside of Boston.

NEW YORK.

Four weeks of the opera season are, at this writing, passed, and although the management has produced two novelties of Italian parentage, revived the "Huguenots" and "The Prophet," the only works which have attracted very large audiences are "Lohengrin" and "Tannhäuser." The New York *Times* calls such a condition of things a very serious problem for the management to solve. It certainly cannot be said that Mr. Stanton has not made an unbiased effort to find out what the conservative musical public of New York, the set which these years has cried out in jealous rage against the usurpation of the Metropolitan repertory by Wagner, want. Granted that his first duty is to make his establishment pay as large a percentage of profit as possible, Mr. Stanton is certainly pursuing a most liberal policy in mounting thus early in the season two works of untried and, to Americans, unsung composers, who are at least not classed with the advanced German school, thus taking a definite financial risk to placate the growlers against Wagnerian prestige. Neither "Asrael," of which mention was made last month, nor "The Vassal of Szizeth," Smareglia's cup of Hungarian horrors, are proving "bread winners" for the institution. From all accounts Smareglia's opera is the best made, the most musicianly. Despite the libretto and its sombre story one writer remarks, "The opera is recognized as the work of a master of an original style, who may become the most commanding musical figure of the end of the century, and who, by combining, as he does in "The Vassel," the dramatic expressiveness and coherency of the Wagnerian music-drama with a fund of original and singularly rich and beautiful melodic ideas, may be the leader of a new school in the lyric drama."

Smareglia is a Dalmatian educated at Vienna and Milan. Previous to the performance of "The Vassel" he was entirely unknown in this country, nor were his earlier operas and essays in pure orchestral writing familiar outside of Italy. A pronounced quality of Mr. Smareglia's score is the ease and grace of the vocal writing. "The Vassel" is a Hungarian story and folk tunes naturally have prominence. The *Tribune* sums up the new opera by saying: "The composer has written a score worthy of much respect, free from platitudes, magnificent in orchestral color and aristocratic in tone. Between it and the book to which it is wedded there is a tremendous gulf, bridged only by national traits." Neither Franchetti, nor it seems has Smareglia, found such a librettist as Verdi did in Boito. Mme. Schöller and Mr. Reichmann were the principal singers in "The Vassal." Mme. Schöller is one of the two dramatic sopranos new this year at the Metropolitan; her Valentine in "The Huguenots" was much admired. Dippel was the tenor in "The Vassel," in which Emil Fischer also had part. The leading dramatic soprano of the company is Antonia Mielke who made her first bow as Elizabeth in "Tannhäuser." As vocalist and actress the new artist has met the severe exactions of the New York critics. Gudehus, who is to be relied upon for heroic parts this season, sang first in New York in "Tannhäuser." He also has stood the test of successive performances. In all departments the ensemble at the Metropoliton is this season advanced perceptibly; perhaps the most gratifying feature of all is the fact that the new comers, those named in our mention of "Asrael," and those in this article, are such satisfactory singers; one writer goes so far as to say, "the company is on the whole the best that Mr. Stanton has given us." Undismayed at the negative success of the two new operas thus far produced the management is already in communication with the publishers of Mascagni's "Cavalleria Rusticana," which has made a real *furore* in southern Europe.

We shall have all too brief space for mention of New York concert happenings the past month. At the second Philharmonic Goldmark's "Promethus" overture was the novelty; the symphony was Spohr's "Consecration of Sounds." Miss De Vere, the soloist, had the courage to sing something new; it was an aria from Dvorak's "Saint Ludmilla." The Symphony Society, W. J. Damrosch, conductor, has given two concerts. Beethoven's "Heroic," and Dvorak's in F were the symphonies. Mr. Burmeister's piano concerto in D minor figured at the second concert, the composer being the pianist. The work will come up for review during the course of the Boston season. The Dvorak symphony had not been played before in the country. Though numbered as the third the symphony in F is the first of Dvorak's four symphonies to which he has given his name; it appears in Fuller Maitland's catalogue as opus 24 or 76. In 1888 the London Philharmonic Society wanted a new symphony from Dvorak; he touched up this early work in F, and it got a new opus number after the London performance. The work is set down by the *Tribune* critic as having nothing in it to recall the Dvorak of today: "the great colorist is not at all discernable and while it is direct and lucid its ideas are neither original nor beautiful." Yet this is undoubtedly the work which, with an unknown opera, secured for Dvorak his first "artist's grant" from the Austrian government, on recommendation of a committee of which Hanslick was one. At the second Boston Symphony concert Mr. Kneisel played the Goldmark violin concerto. The orchestral numbers were a Haydn symphony, Dvorak's Scherzo Capriccioso, and Liszt's "Tasso."

At the Thomas Sunday night concerts, which are very and deservedly popular, a new orchestral suite, op. 42, "Aus der Wandezert," by Arnold Krug, was produced. An interesting vocal novelty was the duet for tenor and contralto from Saint Saëns's "Samson and Dalilah," the original source of the popular aria for contralto known as "My Heart to thy Sweet Voice." It was sung by Sig. Campanini and Mrs. W. C. Wyman. It was Mrs. Wyman who introduced the abridged version into this country.

The Oratorio Society, as formerly, under the direction of Mr. Damrosch, gave "The Creation," on Nov. 29, coupled with two of Brahms's Commemorative Sentences which were new in New York. The soloists were Miss De Vere, Mr. Clinton Elder and Mr. Emil Fischer. The chorus singing

at this concert was praised. The first concert of the reorganized Choral Society celebrated the first performance of Sullivan's "Golden Legend," the solos in which were sung by Miss De Vere, Mrs. Clapper-Morris, Mr. W. J. Lavin, and Mr. Carl Dufft. The *Tribune* blest the occasion with these words: "Mr. Wiske's energy and enterprise are remarkable. How he succeeded in getting together so good a choir as he stood before last night is little short of a mystery. It is not a choir of great excellence in the matter of quality of tone, but its work under the circumstances was highly commendable. It was so good that we wish for the sake of choral music in New York that it could have been a little better—that the tone emitted had been fuller and richer and that Mr. Wiske's beat had been a better guide to the singers and instrumentalists. The choir is about 200 strong." The lesser singing societies have begun to make themselves heard. At the first Rubinstein Club (female voices) concert the following American compositions were sung: "To Daffodils," Arthur Foote; "Song of the Shepherdess," Anderson. Among the German singing societies the Leiderkranz is especially happy in its new conductor, Heinrich Zollner, who has written a "Hymn to Love" for his new charges. The work is for mixed chorus, baritone solo and orchestra. Two exceedingly enteresting concerts remain to be noticed, each inaugurating a new enterprise. On Nov. 24 the American Composers Choral Association, E. Agramonte, conductor, gave a concert of American compositions of which the following were the important numbers; "Lovely Rosabelle," Chadwick; Selections from Psalm CXLV, E. C. Phelps; "Wreck of the Hesperus," Arthur Foote. This praiseworthy idea was well inaugurated; the singing of the chorus of one hundred was much admired. There was a small orchestra. The second happening also relates to American music. The Manuscript Club, likewise its contemporary, the Choral Association, is instituted to perpetuate the native composer. It gave its first public concert as the result of Mr. Gerritt Smith's enterprise. The scheme deserves hearty support. Works new to New York were: Overture, "Count de Paris," H. W. Parker; Overture, "The Miller's Daughter," G. W. Chadwick. Other composers represented by works for orchestra were E. C. Phelps and S. G. Pratt. A scherzo and romance for piano and 'cello by Arthur Foote were also included.

In the field of chamber music the Beethoven String Quartet continues the leading exponent of the best music. Its program of Nov. 20 included Beethoven's E minor quartet, op. 59, and Dvorak's piano quintet, op. 81; the latter for the first time in New York is a most interesting example of Dvorak's picturesque individuality. The New York Philharmonic Club brought out a new suite for piano and violin, op. 74, No. 10, by Franz Ries. The String Quartet Society, a new organization, began its career by playing a newly-written piano quartet by Jadassohn.

BROOKLYN.

At the second Philharmonic concert Franz Rummel played the Schumann piano concerto. The orchestral works were Beethoven's eighth symphony and Spohr's "Consecration of Sounds." Two new schemes of orchestral concerts have been precipitated. Mr. C. M. Wiske gave the first of his series of national programs, devoting the list to modern French writers. The orchestra was chosen from Mr. Thomas's band. Mr. Max Spicker, director of a local German singing society, has also been enabled to stand before a concert orchestra in the capacity of conductor. His band, made up of local players, was less good than Mr. Wiske's, but the dignity of h undertaking surpasses that of his *confrere*. At his first concert Hofmann's "Frithjof" symphony, and Rubinstein's D minor piano concerto (with Franz Rummel). There are now four orchestral societies giving concerts in Brooklyn, three of which aim high. The present is Mr. Thomas's last season with the Philharmonic Society, and already Arthur Nikisch, with the Boston Symphony Orchestra is named as his probable successor. The first Apollo Club concert, under Dudley Buck, took place Dec. 9.

PHILADELPHIA.

At the second Boston Symphony concert this program was played: Symphony No. 1, in B-flat, Schumann; Two movements from Goldmark's violin concerto (Mr. Kneisel); Scherzo Capriccioso, Dvorak; "Tasso," Liszt. Mrs. Arthur Nikisch was the soloist at the second Adamowski Quartet concert. The ensemble numbers were Beethoven's G major quartet, and three movements from Volkmann's quartet in G minor.

BALTIMORE AND WASHINGTON.

The Boston Symphony concerts in the Canary city did not begin until December owing to difficulty in finding a suitable hall. The first program included Beethoven's "Heroic" symphony and St. Saëns piano concerto with Mrs. Bloomfield-Zeisler, pianist. The Haydn Musical Association, which we are informed has lived thirty years, gave a concert of lighter instrumental pieces in November. Miss Jennie Dutton, soprano, and Mr. Jules Jordan, tenor, were the soloists.

The Washington Choral Society gave The Messiah on Dec. 10, thus inaugurating its eighth season. Mr. H. C. Sherman was the director. The soloists were Mrs. J. P. Walker, Miss Gertrude Edmands, Mr. Herbert Johnson and Mr. Ivan Morawski, all of Boston. At the second Boston Symphony concert Mrs. Zeisler played Rubinstein's G minor concerto. Schubert's Unfinished symphony, Liszt's "Tasso" and the "Oberon" overture completed the list. The Georgetown Amateur Orchestra and the Musical Club have given concerts, Mary Howe appearing with the former, Mrs. W. L. Wyman with the latter.

CHICAGO.

Not only has Chicago got the Fair by proclamation of the President of the United States, but her success in securing Theodore Thomas is also final. With the Orchestral Association of Chicago, of which H. K. Fairbank is president, contracts have been made by Mr. Thomas for three years, from July 1, 1891. Mr. Milward Adams will be the business manager. The guarantee of $50,000 is subscribed by the best of Chicago's wealthy. At this writing report of the first Apollo Club concert has not reached us; that the "wage-workers" scheme will continue popular is apparent in a demand for 13,000 seats for the first (Messiah) performance. A testimonial concert to C. F. Balatka furnished opportunity for a local German singing society to perform a cantata by Sturm entitled "The Last Night of Columbus." Mr. W. C. Seeboeck has a habit of giving an annual concert at which may be heard something of musical value; his last was no exception, the Schumann piano quintet being the important number. At a Faculty Concert by the Chicago Musical College, Walter Petzet's "Odysseus" overture, and Beethoven's fifth (E-flat) piano concerto were heard; Mr. Hyllested was the pianist. Both Carl Wolfhson and the Chicago Quartet Club have been busy with public concert giving; the latter gave Dvorak's piano quintet, op, 81, for the first time in the city.

CINCINNATI.

At the first Apollo Club concert the club sang: "To the Genius of Music," Mohr; "Autumn," Heuberger; "Lark, Finch and Nightingale," von Weinzierl; "In the Storm," Schultz; "A Cannabal Idyl," W. T. Taber; Slavonic Songs, Jungst; Love Songs, (Waltzes) Weinwurm. The soloists were Mrs. Corinne Moore-Lawson, Leandro Campanari. Mr. Foley continues as conducter. Mr. Foley is also directing the preparatory work of the Festival Chorus, which is studying the "Elijah." A correspondent asserts that Theodore Thomas will not be the next conductor of the Festival. A supscription for symphony concerts has been asked of the loyal, but thus far but meagre answer has been received.

MILWAUKEE.

Arthur Weld has taken hold in good earnest in Milwaukee, where he went the first of this season primarily to direct the Arion Club. He has instituted a series of symphony concerts, having as we are informed secured a good working guarantee. The first was given on Dec. 18, when this interesting and clever program was performed: Overture, "Coriolanus," Beethoven; Symphonic Poem, "Ophelia," MacDowell; Concerto for Violin, op. 64, Mendelssohn (Mr. L. Marum): Ballet music from "Sylvia," Delibes; Symphony in E-flat, Haydn; "Elevation," O Floershein; Prelude, "Die Meistersinger, Wagner. A book program with notes on the works performed was an important feature of the inauguration of the enterprise. Mr. Weld's band is called the Milwaukee Symphony Orchestra.

THE WEST.

The first concert of the Choral-Symphony Society of St. Louis, Joseph Otten, conductor, was given on Nov. 18. Rheinberger's "Christophorus" was the important choral number. The Apollo Club of Cincinnati gave a concert at Louisville, Ky., which created great enthusiasm there; J. C. D. Parker's "Blind King" was sung. At the second Loring Club (San Francisco) concert this season the important numbers were: Ge[redacted]'s "The Emigrants;" Liebe's "After the Battle," [redacted]hayer's "Sea Greeting." Mr. Hermann Brandt and Miss A. M. Wood were the soloists. The Ellis Club of Los Angeles gave its second concert under the baton of its enterprising secretary, Mr. C. S. Walton.

NEW ENGLAND.

Concerts by the Boston Symphony Orchestra have been given in Providence and in New Haven. At Providence Miss Emma Thursby came out of her regretted but apparently necessary retirement, to sing. The symphony at both places was Schumann's in B-flat. At Concord, Mass, a performance of Hummel's cantata on the subject of Columbus was given by the Choral Club, whose conductor is Thomas W. Surrette, composer of the music to the pretty pastoral of "Priscilla."

MIDDLE STATES.

At Rochester Gounod's "Redemption" was given by a c orus under the direction of Chas. Abercrombie. Buffalo has revived the orchestral society which John Lund brought into happy prominence. The Orpheus Club, which Mr. Lund conducts, performed a new work entitled "Germanenzug." At Pittsburg the Beethoven Quartet Club is continuing its course of chamber concerts, though with little support. The Allegheny Musical Association gave Hiller's "Song of Victory" and a miscellaneous program at their first concert this season. At a concert by the Linden Club of Pittsburg an Intermezzo for strings by A. M. Foerster was played. The Cleveland Vocal Society gave Arthur Foote's "Wreck of the Hesperus," and the Manzoni Requiem at their first concert. The soloists were Mrs. Johnstone-Bishop, Mrs. Bishop Searles, Mr. Fred Jenkins, Mr. P. C. Comstock and Mr. C. B. Ellinwood. At the second concert by the Philharmonic Orchestra of Cleveland, Arthur Foote's Overture, "In the Mountains," was the American number. Mr. John Marquardt was the soloist in Beethoven's violin concerto.

G. H. W.

HANSLICK'S FEUILLETON.

MASSENET'S "MANON LESCAUT."

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"Delightful music, an excellent libretto, remarkable scenic arrangements, and containing the only genuine laughing song ever composed." So wrote Charles Dickens in the year 1855, from Paris, to a friend, concerning the opera "Manon Lescaut," by Scribe and Auber. The opera, one of the youthful sins of the seventy-four year old Auber, won great applause in Paris, but gained no wider reputation. The only part of it known in Vienna is the laughing song—so prettily praised by Dickens—"*C'est l'histoire a moureuse*," from the concerts of Carlotta Patti. It is the most original piece in the whole opera. Today, however, it would sound quite antiquated, with its careless couplet and quadrille style.

Manon was written as a brilliant coloratura rôle for Marie Cabel, a bravura singer with a wonderful voice and no soul. It is the same Madame Cabel who afterwards created the Philine in "Mignon," and received from Gounod the nickname "*La Garde Mobile du Chant*." The whole opera was in harmony with her style, the style of heartless coquetry and coarse merriment. Only in the last duet of the dying Manon with her despairing lover did Auber rise to the dramatic earnestnest and depth of feeling which at other times had not been his strong side. The frivolous handling of the subject by Scribe and Auber is not in accord with the taste of today, but the fact that it so enchanted Dickens attests that there is strong dramatic lovliness in this same subject. If Massenet had not been sure of the worth of his subject, he would not have undertaken to compose it again after Auber.

The groundwork of both operas is the celebrated "History of Manon Lescaut and of the Chevalier des Grieux," by Prevost d'Exiles (1697–1763) who as story teller, soldier, priest and adventurer, led a life of agitation and at last found rest as secretary of the Prince of Conti. A masterpiece of skilful narrative of exciting and moving power, the old novel is today one of the most popular books in France, and has called forth countless imitations, even to Dumas' "Lady of the Camellias." Its psychological motive is the dramatic charm with which the beautiful Manon, frivolous but good-hearted, confuses and fetters the young Chevalier des Grieux, until he tramples under foot love and custom, and at last even the delicacy of the nobleman. In spite of their incredible moral weakness, the two young people so fearfully punished compel our sympathy. Alfred de Musset has glorified Manon in a poem; his poetic apostrophe,

"Manon, sphinx etonnant, éritable sirène!
Coeur trois fois féminin que jet aime et te hais!"
is in Massenet's new opera put in the hero's mouth word for word.

The piece begins with a scene in a post-house in Amiens where Manon, who on account of her frivolity, is to be taken to a convent by her brother, is resting, and for the first time meets the twenty-year old Des Grieux. Siezed with an instantaneous passion for Manon, he easily persuades her to fly with him to Paris. In the second act we find the pair already in Paris, modestly established, in the happy transport of first love. This soon comes to an end; the father of the Chevelier is informed of the hiding place of his son, has him forcibly seized and carried back to the Prov nce. Manon consoles herself with the thought that it has happened for the good of her lover, but at the same time with the splendor and wealth which is promised her by a distinguished gallant, De Bretigny. She cannot live without beautiful dresses and jewels, without balls and the theatre.

Three years later (in the third act) we see her appear with Bretigny at a country festival as the most celebrated beauty of Paris. Here she learns that Des Grieux is about to become a priest and has already preached his trial sermon. She tears herself away from the arms of her rich wooer and hastens to the sacristy of the Church St. Sulpice, in order to win back to herself and the world the Chevelier, who comes forward in his dress of an abbé Long he withstands her pleading; at last the old passion overcomes all the good resolutions, and he flies with Manon from the cloister. This scene, which Scribe and Auber have entirely omitted, forms with Massenet the climax of the opera.

Manon draws her lover again into the stream of pleasure. In order to satisfy their expensive wants Des Grieux resorts to gambling. We see him in the fourth act with Manon entering a notorious gamb.ing hall, where he quickly wins fabulous sums, but is accused of fraud to the Farmer-General Guillot by an avenging rival, and, together with Manon, is arrested. In the text book there is not the least indication of the Chevalier's guilt; he even positively refuses to flee with the others, being conscious of his innocence. In Prevost's tale, Des Grieux, for love of Manon, always plays false, and twice breaks out of prison in order to free the loved one imprisoned on account of treachery and theft. Massenet's librettists have gone as far as possible in the attempt to clear both characters from all stain. In that way the catastrophe becomes incomprehensible, and no one understands why Manon, whose only fault here consists in the change of lovers, should be condemned to lifelong transportation to the colonies. That and much else are easily comprehensible in Prevost's tale, that true and näive picture of a civilization whose customs and ideas of right differ so widely from ours. Of Manon's transportation it says quite laconically: "They began about this time to ship a crowd of exiled people to the Mississippi."

In the last act we see the unhappy one in chains, under military escort, marching on the way to Havre, whence she is to be shipped with other criminals to America. In the original tale the true Chevalier follows her, mid unutterable hardships, to the new world; with self-sacrificing love he cares for her who is now pining away and past recovery, even unto death, and with his own hands digs her grave. Our opera, which could not extend time and space thus far, lets Manon die of fatigue on the way from Paris to Havre. Her penitent departure and her death in the arms of Grieux closes the piece.

The text book is arranged with the skill and knowledge of the stage with which we are familiar in Herr Milbrac and Herr Gille. They could, indeed, take out only single scenes from the romance and arrange them in six pictures; the guiding threads of the psychological development and many enlightening motives must be supplied by the memory of the spectator. The scenes themselves are freely handled and offer many changes. Of the persons who appear the two lovers absorb our whole sympathy; for the others little remains. The two most important of the secondary characters might, in the hands of a skilful playright, become original character pieces.

The score is the work of a fine, bright intellect, which has full command of the complete musical apparatus, and the most modern systems of dramatic expression. "Manon" seems to me more praiseworthy than the great lyric tragedies which won the foundation of Massenet's fame: "Der King von Lahore," "Herodius," and "Der Eid." He entered comic opera only as a beginner with "Don César de Byan," which before many years appeared in the Vienna "Ringtheater." This youthful work seemed to indicate that Massenet would do his best in the field of dramatic opera, like his teacher Ambroise Thomas, indeed, as with all genuine French composers. The slight attractive power of "Don César" may have diverted the composer from this path and led him to grand opera. Ten years after that youthful work, he again wrote a comic opera, "Manon," which comes to justify my former diagnosis. On the music of "Manon" it is true there is no longer the youthful bloom of "Don César," but it is throughout in better proportion, more natural, more uniform than Massenet's tragic operas. In the latter, of which Vienna knows only the "Eid," there prevails a luxurious style, a fever for effect, a straining, even an over-straining, of the emotions which seldom allows a feeling of pure satisfaction to arise.

In "Manon," the scene of action, its characters demanding a conversational style, must have imposed upon the composer greater moderation and simplicity. The music is in close company with Ambroise Thomas, Gounod, and Bizet, who, even in many turnings, clearly sound through it. But Massenet goes much farther in freedom of musical form, and in suppressing the musical interest in favor of the dramatic. He carries through whole scenes in which the voice moves over the orchestra only in declamation. His leading motives—which naturally are not wanting—are to be praised for three reasons: they are melodious and easily impressed on the harmony. They are few in number, and they are not pushed forward at every turn. The lovely syncopated motive at the entrance of Manon ("*Je suis encore toule etonrdie*) and the violoncello-cantilene announcing the Chevalier, cover, as light or dark clouds, the experiences of the two lovers. A pretty by-play is the first interlude, where the fanciful violoncello motive of the Chevalier is cut off, after three measures, by a skipping figure indicating Manon's light-heard mirth. Massenet is happiest and most natural in the expression of light, fanciful sentiment; in single moments he rises even to the height of strong passion.

The charming, tender dialogues between Manon and Des Grieux in the first and second acts, then their deeper, more strongly-moved duets in the sacristy, contain the finest moments of the opera. The exaggeration of the tempo rubato in the Vienna performance is scarcely seasonable in these numbers. It struck me in the first duet, "*Mons vous a Paris*," still more in the later cantilene of Manon, *N'est a plus ta main que cette main presse?*" Here the continued accelerating, retarding and resting in the execution renders it almost impossible for the listener to find his way in the rhythm and measure, and to gain a correct idea of the melody. In the third and fourth acts there is a decided falling off

of the music from that of the church scene. The tone of natural merriment seems denied to the composer; or does he feel too superior to sound it heartily? Twice did Manon, in the fulness of her triumph sound a song of rejoicing: first at the festival in the third act, then in the gambling house in the fourth act. Look at the two songs; was there ever anything more meagre, and despite its extravagance, more colorless? Here, if ever, were healthy naturalness and fixed form indispensable. But Massenet does all he can to cripple the melody, to make the song faltering, the merriment sorrowful, the wine sour. When in the gambling house the guard Lescaut offers "a little song" to the best, there is produced something which has no resemblance to a song, still less to a pleasing melody. Delicate, surprising turns in the musical conversation, ingenious, brilliant details in the orchestra astonish the musicians in almost every scene. Only this whole composition consists of details; they indicate the lovliness as well as the failings of Massenet's score. Finely and piquantly conceived, executed with a careful, experienced hand, there is still lacking rich, spontaneous, original invention, as well as the plastic art of form. The lovliest motives float about like single roses cast before our eyes. We are not led into a well-arranged, blooming garden wherein we may linger. For brilliant dramatic points and magic sound art, we arrive in "Manon" at no genuine music. Massenet is the most refined of the French composers; a fine intellect, but at bottom a dry musician. The constant fear of becoming commonplace over-refines his music, makes his song nervous, irritated. His invention lacks long, sound breathing, it coughs.

The best of Massenet is his technique, above on the stage as well as below in the orchestra. He handles the conversation with extraordinary skill, for instance, in what a masterly way he makes Manon talk with the father Des Grieux by the background of a minuet sounding from the garden! His instrumentation is that of a virtuoso, especially in the tender places. Where he wishes to come out energetically, and that he does frequently and in unseasonable places—he is apt to be brutal. There is no passionate song without the accompanying noise of the three trombones together with the tuba and kettledrum. The orchestra screeches itself hoarse, and the poor lovers must naturally do the same. And then the choruses! If anyone with his back to the stage should hear the chorus of travellers alighting from the post chaise, he would swear it was the outbreak of a revolution. It is a pity that even in such harmless, happy scenes as these the tradition of the old comic opera is now wholly abandoned. How discreetly and effectively did Auber and Adam execute the same little country scenes! One interesting innovation which Massenet introduced is worthy of praise: he allows the orchestra to play continuously through the spoken dialogue. The principle of the old melodrama, already used occasionally by Auber and Ambroise Thomas with strong effect, appears in "Manon" for the first time with a good result in all the prose parts. With commendable care Massenet regards the laws of declamation, of which one can make sure only from the French score. The German translation sounds uneven and inflexible; poor "Manon" did not fare so well as the "Oath" by the same composer; it found no Kalbeck. It is strange that the translator of "Manon," Mr. Ferdinand Gumbert, well-known himself as a composer of songs, preferably brings the vocal *i* on the highest, most strained notes of the singer. In the Dramatic Personae Mr. Guillot is quite incorrectly called "a rich farmer" instead of Farmer-General. By a rich farmer one would naturally mean a countryman; but the French Farmers Généraux were then at the head of the collectors of taxes, manifold millionaires and through their wealth, as well as through their alliance with the highest court positions, very influential men in Parisian society. Such a Farmer-General in the preceding century played quite a different rôle from a "rich farmer" simply.

As already announced "Manon" has met with a brilliant reception. This is greatly due to the excellent assignment of the two principal rôles to Fraülein Renard and Herr van Dyck. Manon and Des Grieux require performers possessed of pure artistic qualities, whose personal appearance will make those characters worthy of belief and sympathy. That is here the case. To this natural gift is added the pronounced musical and dramatic talent of both artists. The rôle of Manon, written for Mademoiselle Heilbronn, is rather high and makes great demands on the singer's readiness of throat and tongue. "Manon" was a severe and unaccustomed task for the deep and rather heavy mezzo-soprano voice of Fraülein Renard. In spite of this she performed it brilliantly, and, with a few unimportant faciltations and punctuations, carried it through correctly and effectively. In the first act her Manon is lovable in her simplicity and modesty; in the second she knows how to give to her tenderness for Des Grieux—whom she still loves, but already with the beginning weariness of poverty—a scarcely perceptible indication of shadow. In the noisy scenes of the festival and of the gambling company she always holds her jollity within the bounds of delicate propriety; in the duet with the young abbé she wins as unfailingly through her yielding tenderness as through the energy of passion. With this rôle Fraülein Renard has widened the former limits of her ability, and accomplished a performance for which she is to be congratulated. Similar praise is due to Herr van Dyck, of whom the composer expressed himself as enthusiastically as of Fraülein Renard. His Chevalier Des Grieux has only strengthened my former opinion that French opera is the most fitting and most fruitful field for his artistic individuality. May he never fall into the hands of some song athlete who would forge him into a Taunhaüser, Siegfried or Tristan, into a crier in the strife! What he has first undertaken in strength of tone is all that should ever be imposed upon van Dyck. His singing breathed soulful feeling, his acting, fire and life. In the spoken prose he charmed many German colleagues in the purity and clearness of his words. The smaller but by no means unimportant rôles were taken carefully and skilfully by the women Arbner, Kaulich and Standtrartner, and the men, Sommer, Grengg, Howitz and Felix. Orchestra and chorus did their best under the leadership of Director Jahn, and the excellent scenery and rich costuming afforded honor to the Court Opera as well as satisfaction to the composer.

N. E. Conservatory Items.

Mr. Emery commands the sincerest sympathy of his many friends in view of his continued illness. All hope that he may be himself again soon.

In response to the expressed desire of a large majority of the Home pupils, the mid-winter vacation was changed to Christmas week, so that the present term will not close until Feb. 4. The Spring Term opens the following day, Feb. 5, so that there need be no break in the course of study at that time.

That Mr. Elson's work in the lecture field is appre-

ciated "in his own country" is manifest by his numerous engagements to lecture in Boston and vicinity. These include Glouceste. lectures before the Scientific Association; Miss Hersey's school—course of four lectures; The Women's Club, Worcester; Elm Hill Literary Association, Boston; Miss Porter's Academy, Farmington, etc. He will make a brief tour through the central and western states about the first of February and will speak at Grand Rapids, Mich; Greencastle and Allton, Ill.; Cincinnati, O., and other points.

"In labors more abundant," fittingly phrases the facts regarding Mr. Faelten's history since assuming the responsibility of the Asst. Directorship; and that he should have been able to appear so frequently in concert, (not less than ten times thus far this season) and show no loss of nerve or general adequacy, is a surprise to all acquainted with the multiplicity of the demands upon his time and energy. His performance with the "Kneisel Quartet," Nov. 24, of the Brahms Quartet in G minor won the highest and heartiest enconiums from the Boston critics. We append one or two of the many tributes bestowed:

"The Quartet of Brahms offered a fair, free field for Mr. Faelten to assert his qualities as a pianist, equipped at all points technically, intelligent, emphatic, clear, expressive and refined in phrasing and expression. His sure, easy mastery of every difficulty was only equalled by the unflagging energy with which he sustained the task to the end."

"Mr. Faelten has always ranked among the best of chamber players, but last night he surpassed himself; his playing was irreproachable in taste, in technique superb, while the spirit, even abandon which he gave to the finale carried the work to a rapturous conclusion."

To have achieved such results under the circumstances was especially gratifying to all his friends and evidenced the possession, in unusual measure, of both artistic and physical resources.

The late transfer of the Life and Cast-Drawing Classes to the floor formerly occupied by the Gymnasium leaves nothing wanting in the facilities and conveniences of the Art Department. The splendid front-light of this floor has been supplemented by a large sky-light and in this important respect, as well as every other, the present accommodations are all that could be desired. The change proves to the advantage, too, of the Physical Culture Department which has much more commodious quarters, while the Café is provided with the long-coveted larger place, so that we must be credited with another long stride toward that thoroughness and completeness of equipment at which the founder of the Institution has aimed from the beginning, and which neither money nor effort has been spared to secure.

The three concerts given by the New England Conservatory Chamber Music Club on November 17th, December 1st and 15th, gave a foretaste of what may be expected in the future from this excellent and unique organization; unique in that it gives to the community a class of Chamber Music, which has hitherto been neglected; we refer to works calling for wind instruments in combination with strings and pianoforte. Such Chamber Music, owing to its unusual instrumentation, is seldom heard in this country.

Mrs. Kate Gannett Wells lectured in Sleeper Hall, N. E. C., the evening of Dec. 1st, on "Our Responsibility for Other People's Good Times." Mrs. Wells spoke of the closely drawn class distinctions, and the system of caste which prevails in this country. It pervades every profession, every business. It permeates society and is a potent force in the world. The only thing that can level caste and remove class distinctions is character formed by moral education. The selfishness that is developed in summer hotel life is apt to give mistaken values to persons. She showed what one kindly disposed individual might do towards setting people at their ease, and bringing out the best that is in them. No one has a right to shirk the responsibility of adding to the pleasure and happiness of others in some form or other. Tact and sympathy are qualities much needed in this world. Tact to know when to approach a person, and sympathy that leads one to say the right thing. The lecturer closed by re-asserting that no one could escape the responsibility for making the good times of other people.

December 3rd Mr. William J. Rolfe gave to the Beneficent Society, a "talk" upon the "Life of Shakespeare." In 1571, at the age of seven, Shakespeare began his school life at the Stratford Grammer School. There is only conjecture as to what he did after leaving school; he was probably an attorney's clerk. He was a wide-awake student of life and character—absorbed education from every source—less from school and books than from observation. In 1587 Shakespeare left Stratford for London, where he obtained a humble position in the theatre of which he soon became part owner. Here he was engaged in qualifying himself for the profession of actor, and in altering and adapting plays for the stage. Mr. Rolfe considers Shakespeare the most impersonal of writers—the man is never seen in his works. His esteem for woman was most exalted. He was ever her champion, laureate, friend. In his plays, the hero was often inferior to the woman with whom he was united. The elevation of woman at that period was largely due to the influence of the poet. Everywhere one sees his contempt for shams and deceits. He delights in showing up mannerisms and pomposity. He had an intense dislike for Puritanism. His love for music finds special expression in the "Merchant of Venice," in "Twelfth Night," also in the sonnets. Some critics find reason for believing that Shakespeare's domestic life was unhappy. In some of his sonnets it is not difficult to see that he sinned, suffered and repented, and his after life showed that he brought forth "fruits meet for repentance." Whatever may have been his personal sins, one finds no weakness in his works, no sophistical reasonings to excuse wrong doings in others. Of dogmatism he was free; of charity and kindness he was full. He was none the less a poet because he lived

in a real as well as an ideal world. In closing Mr. Rolfe said: "If Shakespeare sinned, he repented, and if there is joy in Heaven over a repentant sinner, let not men on earth refuse to join in the Heavenly rejoicing."

A large and appreciative audience listened to the pianoforte recital given by Mr. Carlyle Petersilea, in Sleeper Hall, the evening of Dec. 11th; see program elsewhere. On the same evening, after the recital, the Faculty Club gave their second reception of the current year; the occasion, as usual, was a most delightful recreation to all present.

Miss Estelle T. Andrews gave a pianoforte recital in Sleeper Hall, Thursday evening, Dec. 18th. Her exceedingly difficult program was played in a masterly style and entirely from memory. Miss Andrews is at present engaged as teacher of pianoforte at Wellesley College. See program in another column.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Miss Ella C. Albro is teaching in the Tazewell Female Seminary, at Tazewell Court House, Virginia. She writes that the school is progressing finely, and is very happy in her teaching.

An interesting program has come to us of a concert given by Mr. M. Luther Peterson, '89, at Trinity M. E. Church, Chillicotte, Ohio.

Mrs. Mary Woodbridge Manning is living in Groton, Mass.

Married, Sept. 3rd., 1890, Miss Margaret Macrum, '88, of Forest Grove, Oregon, and Dr. W. H. Byrd of Salem, Oregon. Dr. and Mrs. Byrd reside at Salem, Oregon.

Mr. Ernest N. Bagg and his wife, Amy Wood Bagg, are living in Springfield, Mass.

Mr. Frederic Collins is meeting with success as organist and director of the boy choir at Christ Church, Springfield, Mass.

Mr. and Mrs. H. M. Dunham and Mr. E. E. Truette spent a few days at Christmas time at the home of Mr. E. F. Searles, Barrington, Mass.

Born, Nov. 27, 1890, Ethel Truette, daughter of Mr. and Mrs. E. E. Truette, Allston, Mass.

Mr. Oliver P. Smith of Waltham, Mass., has been ill at Nantucket, his native place, since July and expects to spend the winter there.

Mr. T. M. Austin has a leave of absence from Westminster College and will spend the year abroad. He is now in Berlin and is studying with Sieber. He reports having seen Messrs. Pennington and Goodwin.

Died, Nov. 24, 1890, Worcester, Mass., Miss S. Edith Warren, a former art student at the N. E. C. Miss Warren has been an invalid during the last two years, having been obliged, on account of illness, to give up her study in '88. Hers was a beautiful character and she was endeared to all.

Mrs. Nellie Nichols Stevens is living in Kansas City, Mo., at 4 Park Place.

Miss E. Florence Godfrey finds "plenty to do" at Shepardson College, Granville, Ohio, and will send several pupils to the N. E. C. next year.

Miss Emily Rawe's work is well noticed in the Memphis papers. She has organized a chorus class which is the first in the history of the school. Miss Rawe is teaching at Florence, Alabama.

Mr. W. H. Donley has given several successful concerts since the season began. We clip the following notices of his concert given on Dec. 11.

The long-promised organ recital at the Bridge Street Methodist Church last evening drew a large audience. The success of the children's choruses establishes Prof. Wm. H. Donley's reputation as a conductor, if there was anything lacking to make it complete. The entertainment throughout was so complete that those who did not hear it, but heard of it through their friends, have asked to have it repeated.—Belleville *Daily Ontario*, Dec. 12, 1890.

The audience which almost filled Bridge Street Church last night was composed of the music lovers from every church in the city, and though critical, the concensus of opinion was that Mr. Donley scored his greatest success, not only as an organist but as a conductor.—Belleville *Daily Intelligencer*, Dec. 12, 1890.

CONCERTS.

November 20, Soirée Musicale given by Charles F. Dennée assisted by Mr. Willis E. Nowell. Program: Sonata in F major, op. 24, for piano and violin, Beethoven; Fantasie—Polonaise, op. 106, Raff; Sonata, op. 77, for piano and violin, Rheinberger.

November 25, Pupils' Recital. Program: Motet in D minor, arranged for organ by W. T. Best, Haydn, Miss Annie K. Fuller; Fantasie and Fugue in C major, for pianoforte, Mozart, Miss Lilie Cole; Pauline Pavlovna, a Russian romance, T. B. Aldrich, Miss Adelaide Scriber; Sonata in A-flat for pianoforte, Weber, Miss Carrie Norton.

December 4, Recital by Post-Graduate Students. Program: Suite in F minor for pianoforte, Handel, Miss Marie Dewing; Dove Sono, Aria from "Nozze di Figaro." Mozart, Miss Stella Ferris; Sonata in A minor, for organ, Whiting, Mr. Frank R. Adams; Concerto in G minor, for pianoforte, Saint-Saens, Mr. Moses I. Myers.

December 6, Pupils' Recital. Program: Invocation in B flat, Guilmant, Offertoire in F, Lefebure-Wely, for organ, Mr. Fred Congdon; Sonata, op. 10, No. 3, Beethoven, Miss Evelyn Haynes; Simple Histoire, idyl for violin, Dancla, Albert Wier; Sonata, op. 53, first movement Beethoven, Miss Lucine Jewell; Fantasie, in F major, for organ, Best; Miss Mamie Lorrish; Etude, Waldesrauchen, Liszt, Mr. Frederic Baker.

December 9, Recital by School of Elocution and College of Oratory, Samuel R. Kelley, principal. Program: The Convict's Christmas Eve, Miss Fannie Allison; Aristarchus Studies Elocution, Miss Jennie Hughes; The Pilot's Story, Miss Charlotte Dillingham; Miss Maloney at the Dentist, Mrs. Annette von Brandis; Swanage Bay, Miss Alice Johnson.

December 9, Pupils' Recital. Program: Coronation March, from "Il Profeta," arranged for organ by W. T. Best, Meyerbeer, Mr. Walter E. Frail; "Am Meer," for baritone, Schubert, Mr. T. A. Mead; Tambourin, for violin, Rameau; Moment Musical, for violin, Schubert-Papini, Miss Edna Rush; Vanne! Vanne! Romanza for soprano from "Roberto il Diavolo," Meyerbeer, Miss Emily Ellis; Concerto, in A minor, Allegro, Hummel, Miss Alice Greer.

December 11, Pianoforte Recital given by Mr. Carlyle Petersilea. Program: Sonata, No. 32, op. 111, C minor, Beethoven; Ballade, op. 23, G minor—Ballade, op. 38, F major—Ballade, op. 47, A-flat major—Ballade, op. 52, F minor, Chopin.

December 18, Pianoforte Recital given by Miss Estelle T. Andrews. Capriccio, A minor, op. 33, No. 1, F. Mendelssohn; Sonata, E major, op. 109, L. v. Beethoven; Scherzo, B minor, op. 20, Nocturno, E major, op. 61, No. 2, Valse, A-flat major, op 42, Fr Chopin; Tempo di Marcia, E-flat major, from Fantasia, op. 17, R. Schumann; Concerto, E-flat major, Fr. Liszt. The orchestral parts played on a second pianoforte by Mr. Carl Faelten.

Church Music.

OF HYMNS AND TUNES.

The compilers of Church Hymnals have our sympathy. They need to be men of rare attainments in the virtues of patience and good temper. Public usage is a court from which too frequently there is no appeal, and public usage has already sanctioned the association of too many hymns and tunes which have nothing in common and which have been "accommodated" to each other by an amount of carpentering that is utterly condemnable, not to say ridiculous.

Public usage, however, is not so responsible for this condition of things as are those who have welded these uncongenialities by printing them upon the same page. For this sin there is no forgiveness. He who

"Shapes his gold to an idol mould,"

is a heathen or the maker of them, and he who weds the "Hymns of our Faith" to unsuitable or unworthy tunes as surely degrades the true and the beautiful, and is an offense and stone of stumbling to the whole Christian world. In so far as the makers of Church Hymnals and Sunday School Books have fathered these offenses without compunction and without protest, they have *not* our sympathy, for they are manifestly either incapable or indifferent, and in either case *they become the offense.*

Happily there are glints of light upon the horizon of this subject. The marked improvement and advance in such Hymnals as "Hymns Ancient and Modern," "Laudes Domini," and "Hymns of the Faith," is encouraging, and if books of this type were more generally introduced the rise in the standard of public taste and appreciation, would be rapid and pronounced.

So long, however, as we are accustomed to sing several stanzas to repetitions of the same tune, one serious and ineradicable disability will remain, in view of the fact that in a large per cent of the best hymns the feeling and sentiment of different stanzas present such contrasts and contradictions that a suitable setting for one is utterly out of keeping with another, and as a result, while the song wings the first, it weighs down the second. Take, for example, so fine and familiar a hymn as "Nearer My God to Thee." We have as the first lines of the second stanza:

"Tho' like a wanderer
The sun gone down,"

and for the corresponding lines of the last stanza:

"Or if our joyful wing
Cleaving the sky."

That these couplets, so entirely unlike in sentiment, should be associated with the same melodic progression is incongruous and out of order; any setting which is suited to the spirit of the one simply racks the spirit of the other; and there is no help for it under the sun save in an expanded musical form or what may be called a Hymn Anthem. While there may be much of repetition in this form, contrasts are provided for, to the credit of common as well as musical sense. Of Hymn Anthems for the congregation, and the possibilities of their successful introduction into general use, we shall have something more to say at another time. J. B. W.

Musical Reading Course.

Required Readings for January. — One half of "Pianoforte Music," by John Fillmore*.

Mr. Fillmore's book has received too wide and too appreciative notices from the musical press to need even a reference to its scope and value here. It falls admirably in line with our present discussion of the composers to whom we are indebted for the literature of the pianoforte, and in its later chapters will discuss sufficiently for our purpose those men now, or lately, living who are entitled to be mentioned in this noble company.

The first half, which is to be perused this month, bringing history and criticism down to the Romantic school, offers a wholesome opportunity for review, and one interesting because from a new standpoint, of the lives studied earlier in our course. We would suggest, as of the first importance, a renewed study of the works of these men. A Peters or Litolff list will be mailed to any reader's address, cataloguing them and showing the extremely reasonable rates at which they may be secured. The balance of the year remaining at the end of our discussion of the pianoforte will be devoted chiefly to the opera and other vocal forms.

QUESTIONS FOR REVIEW—JULY TO DECEMBER, 1890:

CHOPIN.

1.—Sketch his boyhood and early studies.

2—Give some account of his excursion to Vienna and Berlin.

3.—At what age and under what circumstances did he leave home finally?

4.—What of his settlement and first experience in Paris?

5.—Sketch his later life there.

6.—Sketch his character.

7.—Give an estimate of his work and of his influence on the progress of music.

SCHUMANN.

1.—Sketch his life down to his final devotion to music.

2.—Sketch the progress of his creative work.

3.—What of his work for the voice; for the orchestra?

4.—What of his influence upon the pianoforte?

5.—Characterize Schumann.

6.—What of his later years and death?

7.—Madame Clara Schumann.

Contrast and account for the contrast between Moscheles' and Finck's estimate of Chopin; of Wagner.

Give some account of the life and character of Moscheles and draw some sketch of the art atmosphere in which he moved.

* Price, Postpaid, $1.40.
The above may be ordered through the HERALD.

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

M. E.—1. I am very anxious to get some easy and attractive organ voluntaries for church use. Can you give me a list?

Ans.—Jackson, *Gems for the Organ*; also the following arrangements by H. M. Dunham: *Romance*, Tours; *Prelude from Rebekah*, Barnby; *Allegretto*, Hummel; *Reverie*, Meyer-Helmund; also, *Invocation, Elevation, Andante in A-flat* by Dunham.

2. How are the words *finale, fine*, and *forte*, used in music, pronounced?

Ans.—Fē̄n-ä-lĕ; fē̄ēn-ē; fōr-tĕ.

J. W. D.—Where is the proper place to send musical manuscripts for criticism? Sent to publishers they are accepted or returned with no words as to what the faults are. I would be pleased to receive such criticism before publishing, as you give in your review of new music.

Ans.—Send your MSS. to some good teacher of composition. Do not expect publishers to correct faults.

M. D.—1. Is the study of harmony practicable without a teacher?

Ans.—It is not.

2. Is there any truth in the idea, entertained by some, that the upright piano is less durable than the square?

Ans.—The upright piano suffers from having some of its strings come near the floor; this places it at a disadvantage when compared with a square piano, for, necessarily, changes of temperature affect these exposed strings.

3. Please explain the difference between a major and a minor interval. Am studying harmony by myself and am much confused by the contradictions of Dr. Stainer's *Harmony* and P. H. Cornell's *Primer of Modern Tonality*.

Ans.—Major means large, minor small. The minor intervale is always one semitone smaller than the major intervale of the same name. Dr. Stainer's way of reckoning intervals, which you mention, is correct. We have never seen the other work. Perhaps you did not read it understandingly; your letter was a little obscure.

NATCHEZ.—1. How shall I play the double appogiatura? Does it take its time from the note to which it is attached?

Ans.—It comes on the beat; in other words, *with* the bass note which goes with the principal note.

2. In J. S. Bach's *Inventions and Symphonies*, No. 870, Litolff collection, in symphony No. 5, E-flat, what kind of a turn is indicated by this sign ∿ with a line drawn through it placed over the note *E-flat*?

Ans.—This is an inverted *mordent*, the notes of which are always the principal, the under auxialiary, the principal.

3. Please explain the other sign ∾ which accompanies the foregoing sign.

Ans.—This is a turn. Together the two signs make a group of seven notes. See Franklin Taylor, *Primer of Pianoforte Playing*.

A. H.—Do you resolve a ninth chord (dominant) the same as a dominant seventh? If not, how is it done?

Ans.—Both the ninth and the seventh as dissonances resolve usually diatonically downward. They may also resolve diatonically upward, though this resolution is rare, comparatively.

DELLA.—1. Is the the term *cresc* ever properly used to indicate a quickening time?

Ans.—No, never.

2. Does *Andantino* mean a little slower than *Andante*?

Ans.—Just the opposite. A little faster.

FAIR HAVEN.—What is meant by the figure *2* after the *4 4* time sign in some of the studies in the first-part of Turner's *Octave Studies* for piano.

Ans.—*Alla breve* time; count two half notes in measure rather than four quarters. Employ this in the rapid tempi—*Presti*—for instance.

ADELE.—1. How would a pianist stand in the musical world who plays well such pieces as *The Harmonious Blacksmith*, and Weber's *Polacca Brillante*, Op. 72 and *Rondo Brillante*, Op. 62, Liszt arrangement?

Ans.—Not in the first rank, as the technique required is not altogether modern. But he who can play these pieces *well* is a pretty good pianist, nevertheless.

2. Is instruction for the cabinet organ just the same as that given for playing the piano, excepting the difference in touch?

Ans—To a considerable degree.

3. What is the Kreutzer Sonata?

Ans.—Beethoven's greatest sonata for piano and violin; a work that will gladden the heart of man long after Something Else by the same name shall have disappeared from the face of the earth.

A. H.—In the 52, 53, 54 and 55 measures of Hünten's *Rondino*, Op. 30, No. 1, Litolff edition, the chord reads *c, f, g, b*. It occurs again in measures 58, 69, 62 and 63. It does not sound right. Is it correct? If so what chord is it?

Ans.—The chord is correct. This is an organ point on the tone *c*, lasting for several measures. Technically: organ point on the tonic, with dominant seventh in the measure you mention.

ALLA.—1. In teaching the scales on the piano is it advisable to use contrary motion?

Ans.—By no means.

2. Have words ever been written for the Mendelssohn Song Without Words called *Duetto*?

Ans.—We have been unable to find any setting with words.

3. Where can I buy musical literature in a cheap form?

Ans.—If you mean books on musical topics we refer you to the Novello Primers. The N. E. C. reading list can be sent you on application and we can forward you anything you may choose.

4. Can you tell me about the tribe called Asra, or Azra, mentioned in one of Rubinstein's Songs?

Ans.—Can find no mention. Probably a poetical invention.

CONCORD.—Please mention a good work on musical form; not too deep.

Ans.—Pauer's *Form*, Novello, Ewer & Co's Music Primer, No. 7.

2. Why do the Peters and Litolff editions of the Mozart violin and piano sonatas differ in the arrangement, i. e., numbering of the sonatas? Which is correct?

Ans.—Peter's edition is nearest correct, if one ds Köchel's splendid chronologic thema e authority. Breitkopf and Hätel's editions follow Köchel. We cannot explain the Litolff numbering, unless it be to put the better sonatas in the beginning.

D. F. A.—Are Jensen's *Wanderbilder*, for piano, classic?

Ans.—No. Romantic, essentially.

MARY.—So much has been said about Beethoven's illegible manuscript that I wonder if all great composers write illegibly.

Ans.—By no means. Schumann did at times; Mozart did not; Wagner wrote a very fine hand, as the lithograph of one of his opera scores attests.

MUSICAL MENTION.

NEWS NOTES COMPILED.

Widor succeeds the late César Franck as professor of the organ at the Paris Conservatoire.

Rubinstein's overture, "Antony and Cleopatra" was produced at the fourteenth Philharmonic Concert at Berlin on November 24th, under Dr. v. Bülow. Otto Lessmann describes it as a very surprising and agreeable contrast to most of Rubinstein's later works, and altogether as a very fine piece, dramatically well worthy of its subject.

M. Colonne, at his Châtelet concert, Paris, Nov. 23, produced a suite for orchestra, arranged from the music of the ballet "Callirhoe," by Mlle. Chaminade, which appears to have been very successful both with the public and the critics. The orchestra in particular is spoken of as singularly delicate and charming. One movement was encored—a thing which M. Colonne seldom allows. A week later M. Colonne produced a new scherzo by M. Saint-Saëns.

The new choral society, organized at Bayreuth, gave a concert under Julius Kniese's direction, in November, when Liszt's "St. Elizabeth" was performed. The next concert takes place on Holy Week, when Bach's "Passion according to St. John" will constitute the program.

The programs of the next three concerts of the Vienna "Singacademie" comprise among other works a psalm by Hermann Goetze, a fragment from Cherubini's "Medea," a cantata by Friedmann Bach, and different choral compositions by Palestrina, Perti, Vittoria, John Sebastian Bach, Handel, Morley, Schumann, Schubert, Bruckner, Cornelius and Brahms.

The directors of the Paris Grand Opera will shortly produce for the first time in France Beethoven's "Fidelio," with Rose Caron in the title role. They think of adopting the French version which has been in use at the Brussels Monnaie Theatre and which contains the recitatives composed by Gevaert in place of the German dialogue of the original.

A new symphony by Heinrich von Herzogenberg was performed at the fourth Gewandhaus concert.

Liszt's "St. Elizabeth" was brought out as an opera at Cologne (under Mühldorfer) and at Carlsruhe (under Mottl) on the eve of Liszt's birthday. At Carlsruhe the performance was honored by the presence of Cosima Wagner, Liszt's daughter, (who, it is said, gave valuable hints for the proper performance of portions) and a large party of distinguished persons from Bayreuth.

Verdhurt began his management of the new Théâtre Lyrique, (the old Eden Theatre) Paris, by the production on October 31, of the "Samson et Dalila" of Saint-Saëns for the first time in Paris. The piece was produced by Liszt at Weimar in 1877 and recently by Vedhurt at Rouen. The score was published long ago. The three chief parts of "Dalila," "Samson," and the "High Priest of Dagon" were performed by Miss Rosine Bloch, Talazac and Bouhy. The second novelty, Bizet's "La Jolie Fille de Perth," was produced on Nov. 17.

Jewish persecution has driven Rubinstein from Russia. His future (earthly) home he has not yet decided upon.

Mme. Clara Schumann has not yet altogether given up public performances. She played lately at Frankfort, and, in spite of her seventy-one years, rendered the F minor Concerto of Chopin in such fashion that her audience, so far from finding any occasion for regret, received her performance with enthusiasm.

Brahms' new quintet in G major, for two violins, two violas and 'cello, was performed for the first time by the Rosé quartet party at Vienna on Dec. 11. Hanslick praises it highly.

The music publisher, Artaria of Vienna, has issued the catalogue of his valuable collection of Beethoven autographs, which is one of the most complete in existence, containing no less than ninety-six manuscripts, nearly all in Beethoven's own handwriting; among the most interesting numbers in the catalogue, which, by the way is enriched with footnotes and comments by Dr. Julius Adler, are the finale of the IX Symphony, the music for the drama "Egmont," "Christ on the Mount of Olives" and four fragments of the "Ruins of Athens." The collection has been in the possession of the Artaria family since 1828, when on the death of the master, it was purchased at the sale of his effects.

The French normal pitch was nomally adopted by the government in 1885, but its use was not made obligatory; a law has now been passed making it compulsory in all public institutions, military bands and even with barrel organs

In a recent issue of the *Gazetta Musicale* of Milan, Dr. Untersteiner dedicates an article to the forgotten geniuses of music. Among the composers of the past whose names are rarely mentioned today was Giambattista Sanmartini, born in Milan in 1700, died 1770, who wrote symphonies in four movements, which were performed twenty-two years before Haydn's first symphony. Sanmartini was an extraordinarily prolific writer, his works having passed the opus number 2,500, of which some 500 were symphonies.

Information from Kieff states that the refusal of the artists of the opera to respond to encores has occasioned such tumultuous protests on the part of the public that the police were obliged to interfere and quell the incipient riot.

In view of the engagement of the brothers De Reszke at the Imperial Opera House, Moscow, the artists of that theatre have been asked to sing in French at the performances in which the De Reszkes take part; the Russians have unanimously consented to the proposition' an acquiescence which is greatly to their credit, and proves their respect for the unities of art.

The Paris Grand Opera has accepted a four act opera by David, entitled "Sobieski." The scene for the first act is laid in Cracow, the second on a Turkish battlefield, the third in Vienna, and the last immediately after the defeat of the Turks before Vienna.

At the Nazionale Theatre, Rome, the Rossinian season was continued with "Barbiere" as the attraction The part of "Rosina" was intended for a contralto voice, but it is rarely heard as it was originally written, so that the debut of Mlle. Fabbri in the role was awaited with considerable curiosity. Mlle. Fabbri (who sang in America last season) was very successful.

Miss Giuglia Ravogli has undeniably created a sensation at the Covent Garden Italian Opera, London. In each successive performance she makes a greater and more favorable impression. As "Orfeo" she was compared to Mme. Miolan-Carvalho, who impersonated the role with immense success some thirty years ago. Her "Ortruda" is pronounced the most efficient interpretation of the role since Tietjens' time.

Frederic Cliffe's symphonic "tone picture," entitled "Cloud and Sunshine," was performed for the second time at the last Crystal Palace concert, creating a much better impression than at its first presentation by the Philharmanic Society; it is fresh and bright and exceedingly well-scored.

The sale of tickets for the Patti season at St. Petersburg was unprecedently successful; the box office of the theatre opened at ten A. M., but hundreds of persons formed in line the evening before and patiently waited all night so as to be sure of securing the best places: by five A. M. the crowds were so great that the police were called out to preserve order; by twelve o'clock all the seats were sold out. The sum received for them was 62,500 francs ($12,500.)

Review of New Music.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the Herald.

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The Jolly Friar. E. W. Foster.

By disposition this gentlemen must be first cousin to the "Friar of orders gray," for he is the usual party with a predilection for good wine and epicurean food. Of course such a friar is only introduced into music to display a bass voice, and that is the case also in this instance. It has rather too many sequences, which lead to monotony, but is otherwise effective enough. Compass F to D.

Somewhere. Arevale.

This song is far too long for what it desires to say; the composer seems to have forgotten that he must come to a final cadence "somewhere!" Yet it is not without some good progressions, only they are repeated too often.

Fly Little Song to My Love. Cellier.

Cellier's songs have generally a grace and daintiness beyond the average English drawing-room ballad, and in this work the dainty accompaniment and the singable melody make a pleasant combination. It is for tenor or baritone voice. Compass C to F.

Waiting for Him. Beane.

If the "him" is a music teacher it is all right, otherwise not, for this is one of the weaker class of compositions.

Only Tonight. Molloy.

One more of Molloy's popular waltz songs.

Pizzicato. Delibes—Lapetina.
Appear, Love, at thy Window. Gregh—Lapetina.
Bersagliere March. Tipaldi.
Barcarolla. Herrmann—Gargiulo.

The above are Mandoline compositions and arrangements. The last has an accompaniment for Guitar.

The Dancing Fairy. Langey.

This fairy dances on the piano in a very staccato manner. The piece is melodious and may serve as an etude for staccato and for crossing hands.

The Angelus Reverie. Goerdeler.

Although this sins by introducing the ordinary and very conventional "bell effects," it is more musical than most of this class of work which are so copiously produced for the delight of boarding-school misses.

The Mountain Rill. Holst.

A good study of broken chords and arpeggios, and quite melodious to boot.

Three Preludes. Th. Kirchner.

Theodor Kirchner has not yet received the recognition on this side of the Atlantic which his talents deserve. He is one of the geniuses who may be recognized too late, and it is a pleasant thing to find Mr. E. Perabo making these little works known to us by editing and fingering them. These three piano morceaux are called "The Hunt," "The Reunion of Friends," and "Longing." They will make good studies for pupils of a little above medium grade. There is a flavor of Schumann in the first and last numbers.

The Wedding March of a Marionette. F. H. Brackett.

A quaint little march for piano, from which pupils can study wrist action. It is not so humorous as Gounod's well-known march, but we suppose that as the marionette has been given a funeral it may also have a wedding, although the latter might have preceded the obsequies.

The Poor Jonathan. Milloecker.

The arrangements of the latest operatic success are beginding to pour upon the defenceless reviewer, We have already received a March, a Polka, a Galop, a set of Waltzes and a Potpourri on the subject, and we suppose that more are to follow. The opera is very tuneful.

Banjo Gems. De Soria.

We have received a host of arrangements for this instrument by M. de Soria. It suffices to say that all the comic and light operas and the favorite waltzes and gavottes are represented and a higher order of music than mere negro minstrelsy is attempted.

Mr. EMIL WULSCHNER, Indianapolis.

My Love and I. John Towers.

The triple rhythm is used rather too constantly in this long tenor song and one longs for some contrasted rhythm as well as tempo. Nevertheless there is much sweetness of melody and originality of treatment in its measures, The false accent on the word "surrender"—Page 6—could easily be obviated. The beginning of "It beckoned us to yon bright shore" is rather thin-sounding, but these are the only faults. Altogether the work is that of a good musician and poet.

Messrs. NOVELLO, EWER, & CO., London & New York.

Spring Songs. A. C. Mackenzie.

It is pleasant to find songs such as these arising in England, for the time is not so long past when the Britons would have none of the German *lieder*, and now they write *lieder* themselves. There is something of Mendelssohn and something of Hiller in these numbers. The fine contrast of minor and major in "Hope" reminds of Mendelssohn's "Autumn," and the bold refrain of the final "Summer at Last" is not unlike Hiller's "Maytime." No suspicion of plagiarism is there, but the healthy spirit of the German school, and the songs which are in easy middle range can be cordially recommended.

Twelve Songs by Purcell.

A Purcell-Album deserves the heartiest welcome, for Purcell was the greatest genius that England ever produced, and would have been more appreciated during his life had he existed under a more musical king. In this little album the best-known of his songs are gathered, and the editing and arranging has been well done by Mr. W. H. Cummings. "Nymphs and Shepherds," "I attempt from Love's sickness," "Full fathom five" are in the volume, and the less familiar "I'll sail upon the dog-star," "On the brow of Richmond Hill," etc. The care of the revision can be appreciated fully on comparing the songs with their first appearance in the "Orpheus Brittannicus" (not all are there) and while some of the touches are modern, the spirit of the works is in general well-preserved in the accompaniments.

The Repentance of Nineveh. J. F. Bridge.

It is impossible this month is devote to this most important new work all the attention it richly deserves. It is not to be classed with the masterpieces of oratorio, but, for that matter, none of the modern works are, and it may well be spoken of in the same breath with Gounod's "Redemption," or "Mors et Vita," or the modern sacred works of the German school either, with the exception of Brahms' Requiem, while it is above the puerile, sugary, melodic style of a Costa. The opening chorus gives a degree of majesty and triumph that is magnificent, and the contrast with the line, "Egypt is like unto women" is very effective, and the marked rhythm of the bass at "Leadeth them, prisoners," is also striking. The triumphal march seems a little more conventional, but its orchestration, (which is not indicated in the piano score) may change this effect, and at least the use of the flat seventh gives a picturesque barbaric effect. The recitative of Jonah has a decidedly oriental color and is a departure from the set vein of *recitativo secco*. The prophets' "Song of Peace" is also a finely written number, but the song of the King's Daughter is not so remarkable a composition. The tenor part (Jonah) is the most prominent in the solo work. The choruses, however, are the important and best-constructed portions of the work, and of these we can only say that in the score they seem dignified and powerful, and regret that their detailed analysis is impossible.

The Naiads. Oliver King.

A very good Cantata for two-part female chorus, with soprano and contralto solos. It is as graceful and tuneful as if it were by Gade, and has much of the harmonic delicacy of that master. It is not a difficult work, but is original enough, and its solos are full of daintiness and entirely singable, therefore it may be accorded a front rank in its particular school. It will find favor everywhere since it is on the level where the nonmusician and musician can meet. Its text is rather weak, but then it is a watery subject.

Ave Maria. H. H. Huss.

Refined, earnest, and thoroughly singable. Mr. Huss is one of the composers who does not meet with shipwreck in the sea of eternal modulations, but gives sufficiently interesting harmony and weds his music thoroughly to the words. This work is for a chorus of female voices with solos and orchestra, but the present score represents the last-named by piano and cabinet organ *ad lib.* We recommend the work to our vocal societies as a worthy addition to the native repertoire.

L. C. E.

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EDITORIAL ARTICLES.

By Louis C. Elson.

POPULAR SONGS AND ARTISTIC SINGERS.

How few great singers there are who can sing a simple ballad well! Yet every vocal virtuoso deems it his (or her) duty to attempt this school of music at every encore that is achieved. There are several reasons for the invariable failure. Firstly, the words of a real folksong are generally as valuable as the music, and the great singer never troubles himself about words. America is the land where English is generally well-spoken, and wretchedly sung, but the prima donna who ventures to dole out "Home, Sweet Home," to an easily gulled audience frequently knows nothing whatever of the language she is singing. We have heard some of these singers give Payne's poem from a copy on which each word had been phonetically written in a wierd and strange Italian. Secondly, the artists care very little about the sentiment expressed in a folksong. Mme. Patti may sing about her "lowly thatched cottage," but we know that she has a castle in Wales that cost well into the hundreds of thousands, and as regards being "an exile from home," that depends entirely on her chance of success in one more farewell tour. Thirdly, the artist generally despises simplicity in music or in anything else, and therefore embellishes the simple home-songs with many devices of his own. Sometimes these take the shape of trills or roulades, but generally the melody undergoes a course of stretching which causes it to pass along as slowly as a funeral march. In the refrain of the song above mentioned we have heard great singers dwell on "Home . . . . Swe-e--et . . . Swe-e-e-et . . . Ho-o-o-o-me" until it would seem as if they ought to pay house rent. This is not popular singing, it is purely affectation, and if, as is unfortunately true, many uncultured persons applaud such nonsense, it is the duty of true artists to teach them better. The popular cornetist is a particular sinner in this respect. He generally attacks the "Old Folks at Home" in a very aggravated manner. Generally the tender melody, the best of the purely American folksongs is distorted by "double" or "triple tongueing," and a persistent tremolo is introduced which seems to suggest that the old "folks" are badly afflicted with ague, but at the close such wild rushes in every direction, such fierce scales and impetuous arpeggios are interpolated that one feels that in taking the usual ague remedy they have brought on delirium tremens. Seriously, this sort of popular music should be frowned down. The true beauty of our home-music can only be appreciated when it is given with simplicity and directness. The singer who first will attempt this way of presenting such music will not only have the serene consciousness of having inaugurated a necessary reform, but will eventually win his way to the great public heart.

A NEW ATTACK ON WAGNER.

"Cherubini" by F. J. Crowest, is the latest English anti-Wagner work. This monograph, which forms one of the excellent "Great Musicians" series published by Scribner & Welford, of New York, has many of the faults and few of the merits which one would expect to meet in a condensed life of so important a composer, whose existence was an eventful one and whose career led him into acquaintanceship with many of the great masters of the first half of the century. It was not to be expected that Mr. Crowest would rival Bellasis in his treatment of the subject, but he has at the outset thrown down the gauntlet in defence of Mendelssohn and attacked Wagner in a manner that was, to say the least, uncalled for, and which forms a decided blemish in the work. Already in the preface he goes out of his way to give us his opinion that Mendelssohn was "the last of the Titans of Music" (page VI) and he is so pleased with this phrase, which he thinks that he has evolved, that on page thirty-one he repeats it *verbatim*, unconscious that he is imitating history in repeating himself. Wagner is utterly ignored as a "Titan," but receives the author's analytical attention on page thirty-eight, where we are told that Cherubini was a "giant harmonist, able to gather together the *ruins of German, French and Italian dramatic art-forms*, and restore them in reasonable and more rational mould than did Wagner"!!! And on page seventy-six he seems to intimate (as far as such nonsensical language can intimate anything) that to *annihilate the tyranny of leading singers* is "quite an accepted Wagnerian Theory"!!! There was no definite reason why the biographer should have left his path to tell us these astounding facts, but probably he thought that the world would breathe easier after it had learned that Wagner had been obliterated by the "Titan" Crowest. The superficial and flippant style does not end here; in attacking schools of composition the author is a veritable bull in a china shop, and he demolishes Verdi with one fell swoop, in speaking of the modern Italian school, "distinguished for its exuberance of melody and most lavish *fioriture*—having its advent with Rossini and the death-knell of which we shall see

will probably be sounded with the decease of Verdi." It would seem to be as difficult to discover the *fioriture* and excessive melody in "Aïda" or "Otello" as to see the sounding of the death-knell. The very next sentence is an example of weak construction, (possibly the author was exhausted by his efforts in overthrowing the modern Italian school) running thus,—"In London Cherubini did not cause great stir, although George, Prince of Wales, noticed Cherubini, and an appointment was obtained for him as composer to the king—which post Cherubini held for one year."

Equally brilliant is the effect produced by noting the change of mind which comes over the composer between pages thirty-five and seventy-five. On the former page he says quite positively that Cherubini "we might say, created Mehul, Lesueur, Spontini and Halevy," but on the latter page he remarks, more doubtfully, "some writers affirm that he (Cherubini) created Mehul, Lesueur, Spontini, Halevy, etc., which *to an extent* is true," etc. There are other slips which would bear comment but we have said enough. If one will discard the personal comments of the biographer, avoid reading the plots of the operas, which are given in extenso in a short volume where every word should be used to advantage, as a mere record of facts and dates, the volume may be of use to the general and musical reader. As an anti-Wagnerian tract it is arrant nonsense.

MUSICAL ANTAGONISM.

Judging by some recent musical literature the name of Mendelssohn has become a veritable shibboleth to the Wagnerians, and that of Wagner serves the same purpose in the camp of the Mendelssohnians. In another editorial we have spoken of Mr. Crowest's veneration for Mendelssohn as the "last of the Titans," and within a week we have read in Mr. Kobbé's excellent life of Wagner, about "the innocent respectability" of Mendelssohn's music. The opposition here displayed reminds one that there have been many such feuds between eminent composers (who, by the way, make the poorest musical critics imaginable) and that posterity generally ends by accepting both of them. Wagner was the composer who managed to antagonize more composers than anybody else. He disliked Schumann and said of him that he had "a certain tendency towards greatness" and many other sarcastic sentences of a similar tendency, while Schumann remarked, "Wagner is, to tell the truth, not a good musician. His music is hollow, disagreeable, and often amateurish." The world has, however, accepted both. Mendelssohn described Wagner as a "talented diltettante." Wagner and Schumann both attacked Meyerbeer, but "Les Huguenots" is yet to be heard on the operatic stage when a grand enough singer can be found for the fourth act. Beethoven despised Weber, and said that "he never attained more than the art of pleasing," while Weber, who had a very poor opinion of Beethoven, wrote a satirical article on the finale of the fourth symphony, and after the first performance of the seventh symphony, said "Beethoven is now quite ready for the insane asylum." Yet Weber's music has not diminished in lustre, even in the sunlight of Beethoven's greatness. Handel laughed at the musical efforts of Gluck and said, "He knows no more of counterpoint than my cook!" yet the glory of "Orpheus" has not passed away, although it is more than a century since it was composed. If Johnson, as has been said, "liked a good hater" then he should have studied the lives of the great composers and he would have found delight in their interminable quarrels and recriminations. These acrimonious antagonisms may have arisen from the fact that each composer is thoroughly wedded to some particular school, and so closely that he cannot see any merit in any other. It may be also that the emotional nature inseparable from the true composer has something to do with these strong dislikes. Yet in these latter days when the bitter pamphlets of Wagner are so widely read it may be well to draw a lesson from the past, and not give adhesion to the antipathies of any composer, however great he may be, and it may be as well, too, to remember the fact, that one school of music does not necessarily abolish another.

MUSIC AND MORALS.

A correspondent of the MUSICAL HERALD puts the following important question:—"If music has the beneficial influence it is claimed to have upon the morals, why is it that the Germans, the musical salt of the earth, are *not* the most moral of all nations?"

The statement implied in the above question is rather a bold one, and we may take the Yankee privilege of answering a question with a question:—What constitutes national morality? Does the question mean that the Germans are less moral than other nations? The mere fact of difference of customs by no means implies a lower standard of morality. The Japanese have customs which we describe as immoral, while we have some which the Japanese decry in a similar way. Who can be the judge in such disputes? We hold that the Germans as a nation need not the slightest defence on the grounds of common morality, but unfortunately some of the eminent composers do. Few, very few, among them are entirely blameless when we come to examine their career as men and set their genius entirely aside. Beethoven was arbitrary and quarrelsome; Handel had the same faults and was a glutton in addition; Haydn was a toady and servile in an inordinate degree; Wagner's personal faults are too well known to need repetition; only Bach seems to come out of the ordeal of personal examination unscathed. Why is this? Why should the great composers not be eminently moral if their art is an essentially moral one? The answer is to be found in the fact that music is an emotional art, and by itself is not an aid to morals. Any person who gives free rein to his emotions will be more or less unbalanced and impulsive. This is the real danger in giving one's self up to music entirely; the emotional side of the nature grows abnormally and the intellectual dwindles. But there is a remedy at hand; the musician, more than all other art-workers, must seek breadth of education. He must train the intellectual faculties that they may

keep pace with the constant excitement of his emotions; he must seek religious and philosophical thoughts that they may guide a nature which is too exuberant, and in the process he will find that his music also is growing loftier and broader. Many a musician allows his art to become his entire religion and becomes unmoral rather than immoral, for although music may stimulate noble thoughts it cannot regulate them. There is, therefore, great necessity that the musician should attain a higher education, and it should be the aim of every great musical institution to force its graduates to study literature, history, and all those branches which develope the mental faculties, and by this means it will produce not only better musicians, but better men.

ANCIENT ESTIMATES OF THE POWER OF MUSIC.

In ancient days when music was held to mean more than a mere succession of tones, but combined poetry, the laws of symmetry, mathematics and melody in a harmonious whole. Poetry and music were indissolubly connected and the poet was a musician, the musician a poet. The Hindoos therefore admitted the natural and philosophical part of music into their holiest book—the Veda—while admitting the science of tones only to the second division of Lesser Sciences. The ancient Egyptians divided music into two kinds, the good and the evil, and held the former kind to have its origin in the harmony of the spheres, an idea which Pythagoras afterwards introduced into Greece. The Egyptians did not admit much music in their religious rites, and this is a notable exception to the custom of ancient nations, for the Greek, the Roman, the early Christian, and, above all, the Hebrew, made music the art which was to be chiefly dedicated to the service of religion. The Hebrews in Jerusalem of old united dancing with music, but this dancing must not be understood in the modern sense, for it was chiefly pantomimic, consisting of expressive gestures; what we now call "dramatic action" would come very near to describing the ancient dances. Pythagoras held that all music came directly from nature; "All is number and harmony" was his favorite maxim. He attempted to reproduce the harmony of the spheres in the scale, even going so far as to give the names of the planets to the different notes, the sun being the controlling tonic note. The order of the Pythagoreans which he founded, and which embraced among its members the leading noblemen or patricians of Greece and Italy, believed in music as one of the most elevating of arts, and mathematics, music and astronomy were studied faithfully by them and believed to intertwine. It was obligatory to play on the lyre in the morning to set the soul in tune for the trial and labor of the day, and the same process was employed at night to calm the disciple and purify the spirit. Whenever any great excitement came to a Pythagorean, the aid of music was sought to restore the equilibrium. Other ancient philosophers also used music and appreciated its power, although not in so great a degree as Pythagoras. Plato, for example. while acknowledging the power of vocal music, set his face against instrumental music, and said, "the use of instruments without the voice is barbarism and quackery." Aristotle, however, was more liberal in the matter and said that music was a delight, whether instrumental or in combination with the voice, but he excluded the flute from this dictum, as he thought that instrument immoral and only capable of inflaming the passions. Plutarch defended the flute and it became afterwards the religious instrument of ancient Rome. It is a great pity that among all these estimates of the power of music we can form no sure opinion as to the merits of the ancient music, for every detail of its practical execution has been lost.

EDITORIAL PARAGRAPHS.

By G. H. Wilson.

The directors of the Metropolitan Opera House of New York have decided to discontinue opera in German and substitute for it opera in French and Italian, the change to take effect next season. No assurances of the purpose of the institution beyond one season are given but the permanent company now at the Metropolitan, including Mr. Seidl the conductor, the orchestra, chorus and leading artists, will be disbanded. The artistic responsibility for next season has been vested in Mr. Henry E. Abbey, who will furnish a company and name the works to be performed. The move is nothing short of revolutionary. From a business standpoint it is suicidal; from an artistic standpoint most humiliating. The news comes too late to admit of any discussion in this number of the momentous interests it involves.

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How strong the bond of fellowship is between the society reporter and the musical phrase book. Among the latest blunders perpetrated by these kindly scribes, who wist not of their doing so long as it flatters somebody, is the statement that a popular pianist played Bach's triple concerto! Even with a Janko key board the feat is impossible.

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Seriously, there should be a law prohibiting society reporters or other newspaper people than authorized critics, from heaping adulation upon such members of the musical profession as they happen to fancy. To be denied reading their gush would deprive the world of some amusement, but it would purify the art atmosphere of even so classic and complacent a village as Boston, where puffery is showered upon the unjust and the just in indiscriminate doses. The regular music critic, it should be said, is seldom inclined to adulate, his vocation is too serious.

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When the newspaper of this country arrives at a perfect understanding of and practises consistency then shall we have attained to a real standard of judgment, and not before. It is almost criminal carelessness which representative daily and weekly papers practise when

they load their personal columns with remarks containing an opinion on some public performer, which the next day, it may be, in the critical column, is reversed with daring and impatient brevity. Equally careless and harmful to those who are really artists is the custom of many papers of permitting a novice to write critically about anybody. The novice, usually a woman with an aching desire to be something on a newspaper, to be sure, usually pens ecstacy rather than venom; but misplaced praise is just as hurtful as erroneous censure.

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A somewhat higher kind of offending is that of "Brunswick," the New York correspondent of the Boston Transcript. "Brunswick" is a cultivated woman and avoids glaring misstatements, but when she says, regarding the impending radical change in the company and repertory of the Metropolitan Opera House, "I think if Mr. Stanton had given us singers with better voices, especially women, he would have made more of a success of German opera, but then they say that singers with good voices will not sing Wagnerian operas," she is met by Mme. Albani's assertion that "Wagner's music cannot injure a singer with a good method, and that it is only some youthful vocalist without a good method that is ever really hurt by singing any music." Dr. Von Bülow said the first time he heard Albani in "Lohengrin," "if she will go to Germany she will prove to the Germans that Wagner can be sung."

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Some remarks of the critic of the New York Times, are in place here. Mr. Henderson has been discussing the pros and cons of real criticism and his words are true: "Sometimes one wonders if it is worth while to take all this thought about an art which so large a proportion of mankind refuses to understand, prefering to look upon it as a mere pleasure of the senses — something to tickle the ear as rose perfume tickles the olfactory nerves or a ragout of venison the palate. Yet there are a few who do not read novels without enjoyment of pure diction and clean English style. There are a few who know strong, masculine sculpture and broad, stimulating painting when they see it. And there are a few who can recognize a master thought and a master hand in music. For these the reviewer's labor must be done. But oh, how easy, how fatefully easy it is to write 'notices.' How the glib pen rattles off the old, familiar phrases and the perfunctory quarter of a column is closed up with a click that says 'the audience was large and enthusiastic,' which is generally true, because two-thirds of the audience at two-thirds of the concerts do not pay a red cent for admission. Alas, that criticism should be so smug and amiable. People say critics are always finding fault; nothing is ever good enough for them. The solemn and reprehensible fact is that critics take things too easily, do not find half enough fault, and most things are much too good in their eyes."

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We find the critic of the Times resenting our accusation that he would be glad to live on Wagner continuously. In his defense he recalls the story of the Duke in "Patience," who, because he liked candy, did not want it supposed that he cared for nothing but candy. Perhaps after Siegfried, Siegmund, Sachs and Walther have been buried a year, a calamity likely enough in view of the probable overthrow at the Metropolitan Opera House, our brother may be glad of only Wagner candy.

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From a private source we hear that Ravelli's last London engagement was made fully as disagreable for him as was the tournee of the Patti-Tamagno Company in this country in which he was a sharer and a sufferer. Recipient at the English metropolis of the most flattering praise for his singing on the few occasions he was permitted to appear, he yet was crushed under the cleverly gained prestige of the better advertised De Reszke. The one, we are told, is a howler, the other an almost perfect singer, certainly the best Italian tenor of today.

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A Mr. Curry has plunged the dramatic journal, The Theatre, into a curry of ridicule because of an ignorant disquisition on Wagner. By the way, how gently and completely "bubble Rowbotham" has subsided, he who diagnosed Wagner's poem of the Nibelungen, and was himself desicated by Villers Stanford.

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Concluding his interesting chapter on the Vienna Geseilschaft der Musikfreunde, Mr. F. X. Arens in *The Musical Courier* pays Gericke a compliment, and at the same time lowers Hans Richter's sceptre by an inch or two. Mr. Arens, having expressed himself very dedidedly as to the bad singing of the famous chorus, assigns various reasons, among them Richter's inadequacy as a choral conductor, saying: "He seems to have no idea of the first rudiments of choral training, viz., of the principles of breathing, tone emission, of attack, *mezza de voce*, of pronunciation, &c.," continues: "Richter may have felt this himself, for at the close of last season he laid down the baton. Gericke was soon after reelected to the post, having held the position previous to his Boston engagement, and as he can devote all his energies to the society, not being encumbered by other responsible positions as Richter was, and being, furthermore, of a somewhat finer grain, musically and personally, than the latter, the Friends of Music may under his leadership again become what they ought to be, a society whose singing may serve as an absolute criterion in matters choral the world over.

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We are glad to find serious interest in music existing in the "opera chatter-boxes" at the Metropolitan. It is a fact that one box owner at least engages a pianist to come to his house on the afternoons preceding opera nights to expound the themes of the work to be heard at the evenings performance.

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Theodore Thomas will take to Chicago sixty orchestral players, thus depleting the New York Philharmonic Society by that number. Should Mr. Seidl be Mr. Thomas' successor as conductor of the Philharmonic orchestra, an entire reorganization of the band is unavoid-

able, also the dissolution of the concert orchestra known as the Metropolitan.

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The royal opera "Diana of Solange" makes the third failure thus far this season at the Metropolitan Opera House; all the novelties have been failures, and all the novelties have been more or less Italian in spirit. The composer of "Diana" is Ernest II., Duke of Saxe-Coburg-Gotha, brother of the British Prince Consort and uncle to the present Duke of Edinburgh, both of whom have shown an affection for music. The work, which is but diluted Meyerbeer, was commanded at the ducal theatres at Coburg and Gotha in 1858 and 1859, was heard once in Dresden, and then was decently buried until January, 1891, when an autopsy was ordered by the handsomest impressario in the world, Edmund C. Stanton of New York. It fell like "hoar frost," said the Tribune.

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This anecdote is related by Xavier Scharwenka, now in this country, of the composer of "Diana": The Duke, in his frantic endeavors to decorate Devrient, the actor, threw two decorations after him into his carriage.

"You have given me two," cried Devrient.

"No matter," answered the duke, "give one to the coachman."

So prevalent was the decorating of artists after a performance of "Diana" that Liszt said that the only way one could escape the obnoxious decoration was by committing suicide.

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Ha!

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Tut, tut! just hear the Musical Times scold: "What could have possessed the South London Choral Association to make such an exhibition of themselves as they did with 'The Messiah' in St. James's Hall? There must be very bad judgment somewhere. We cannot mince matters about what was really a disgraceful performance of Handel's well known masterpiece, and are justified in saying that if Mr. Venables and his people are unable to do better they should never come this side of the water again."

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At one of Mr. Wiske's national concerts in Brooklyn, the program of English compositions included Hamish MacCunn's overture, "The Land of the Mountain and the Flood." MacCunn is just beginning to have a hearing in this country, the Choral society of Washington having presented him last season through his choral piece, "Lord Ullin's Daughter." Of his overture The Musical Courier writes: "It's a composition strongly individual in its handling of several beautiful Scotch themes. At last an English composer of whom it is safe to write something beyond mere platitudes has appeared. His control of orchestral coloring is remarkable for so young a man, and his treatment, close knit, logical and musicianly, is welcome in an era of padding and cheap working out of hackneyed material. Mr. MacCunn is a coming man; that goes without saying, particularly after comparison with his fellow countrymen's work. With more breadth and swing the work would have been more telling."

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During the Christmas vacation Londoners suspend music somewhat, the Crystal Palace and the Monday and Saturday Pops maintaining quite an interval of silence. Chorally there is a performance of "The Rose of Sharon" by the Royal Choral Society, Joseph Barnby, conductor, to chronicle. The lovely work was given literally in a fog, as that typical enemy of London life filled the hall so that the conductor was shrouded from view. Mme. Albani and Mr. Lloyd were the chief soloists and boldly sang through the mist. We fully agree with one critic who says of Mackenzie's best work: "The character of the oratorio itself we need not discuss, seeing that most people agree to recognise in it a work which has entered only the first stage of a career destined to be both brilliant and enduring." And we may add that the longer choral societies in this country neglect "The Rose of Sharon" just so long will they deprive themselves of an acquaintance with the strongest work in the oratorio manner since "The Elijah."

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Both Mr. Henschel and Sir Charles Halle will give the public another chance to patronize their enterprises. At Mr. Henschel's second concert a string suite by Miss E. M. Smyth had a first performance. A work by Hamish McCunn, entitled "The Camelonian's Dream," for chorus and orchestra, and Dr. Parry's Norwich cantata, "L'Allegro ed il Pensieroso," had their first London performance at the Crystal Palace concert of December 6th. McCunn's orchestral writing is more praised than his handling of the voices. At Crystal Palace on January 13, Eduard German's E minor Symphony received an initial performance. It is a wrought over work, the original having formed a student's thesis while German was a pupil at the Royal Academy. It was only faintly praised. The newly discovered Mass in four parts by William Byrd (1538–1623), was performed at Brompton Oratory, under the direction of Thomas Wingham, eliciting the verdict from the Musical Times that "among the works of Palestrina himself there are few masses of greater beauty or more devotional effect." Paderewski has been sharing with Mr. and Mrs. Henschel the favor of the elite of London.

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The Musical Courier estimates that Boston spends $250,000 annually "for classical events in music." Let us see how correct is the conjecture. Starting with the receipts of the Symphony Orchestra as given by the Courier, which are practically correct, namely, $125,000, we may proceed with a sum in addition. The gross income of the Handel and Haydn Society is, in ordinary years, say $8000. Each of the three private singing clubs, the Apollo, Cecilia and Boston Singers, would esteem $3000, an ample subscription; suppose they each get that amount, which is not the case, the total would be $9000. The chamber concerts at the outside do not invite more than $3000 for their maintainance, and the concerts of the Kneisel Quartet are extraordinarily popu-

lar. What else of classical music do we hear? Only the pianists, the vocalists and the visiting luminaries more or less numerous, according to the condition of the European market. Five thousand dollars is a large amount for the last group to earn. Now before casting a total we will include the money paid for Cambridge symphony concerts, say $15,000. Is the grand total $250,000? No, by forcing the figures and including Cambridge it is $175,000, eighty per cent of which goes into the coffers of the Boston Symphony Orchestra.

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Emma Abbott, having amassed a fortune of $500,000 and died, a word about her career is in order. She was not an artist in the truest sense. For years her itinerary in this country was outside the reach of real criticism, and for the most part where art standards were lowest. She took her company among the ignorant and never hesitated to traduce the composer she elected to present if by so doing she might gain greater applause. The $500,000 which came to her from such tricks as singing "Nearer my God to Thee" in the last act of "Traviata" was the result of unparalleled artistic brigandism. There is nothing in Miss Abbott's career as a singer for earnest students to emulate. Miss Abbott was a good woman but in every walk of life examples of pure womanhood exist. Miss Abbott was also a woman of business; a very good trait indeed for aspiring sopranos to possess. But although we read in obituary notices of "her ways of producing operas" we beg to warn future historians against mistaking her for a true type of the American artist, (she was an industrial product) and we also feel called upon to request the London *Musical World* to retract its statement that "her operatic company was everywhere received with enthusiasm."

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The monthly outings taken by the Boston Symphony Orchestra in the coast cities of the north are like the progress of a triumphal army, or a king. In Philadelphia particularly the concerts have created a furore; in Washington there is great enthusiasm over the playing, while in New York criticism is stayed before Mr. Nikisch's magic wand. The reception accorded the orchestra in these cities is without a parallel in concert happenings in this country.

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The Montreal Philharmonic Society under the direction of its esteemed conductor, G. Couture, gave "The Messiah" more than creditably at Christmas. Mr. Couture's work in dreary and sterile Canada is more and more appreciated. It is the leaven that leaveneth the whole lump.

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What will the untiring Mrs. Thurber do next? She is now reported as organizing a permanent orchestra for New York, seeking in Europe a conductor said to be Max Erdmansdöffer, and division leaders.

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On the fourth day of January the admirable conductor of the Carlsruhe Opera, also of Bayreuth, Mr. Felix Mottl gave an orchestral concert in Milan, taking his own band along. The program, and that of a second concert on the sixth inst., consisted entirely of Wagner's works. Mascagni's "Cavalleria Rusticana" was not the success at La Scala that it was in other Italian cities.

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The charming talent of Leo Delibes is stilled forever, In his death the French school loses a leader.

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The performances of "Fidelio" in New York were greatly praised, Frau Mielke's Leonora being singled out for especial plaudits. New Yorkers like the conception Mr. Reichmann has of the titular part in Wagner's "Flying Dutchman," but towards the revival of "Die Meistersinger" were more critical. The Sachs of Reichmann Mr. Krehbiel complains of as being too lugubrious, and Beckmesser in the hands of Kemlitz is by the same pen accounted a caricature. How lovely of many Bayreuth memories is Gura's Sachs—the man is a consummate vocalist—and the Beckmesser of Friedrichs; how delicious it was; and the street brawl, and the watchman alone with the Nuremburg moon! Ah, but the recollections of 1889 are something to live upon.

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Peter Rudolph Neff contributes to the Cincinnati Commercial Gazette an interesting article, largely retrospective, in part prophetic, on the work of the College of Music of which he is the honored president.

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Yes, we think of Chicago's happiness with every breath we draw. Theodore Thomas will be the making of Chicago — at least until after the World's Fair.

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Verdi is really at work on a new opera, a comic one. The subject is "Falstaff," and Boito is the librettist. This is the actual truth and it would have remained a secret somewhat longer had not the rotund and loving spouse of the maestro told the curious and sympatnetic wife of the publisher Ricordi all about it at a dinner table in Milan the other day.

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Felix Mottl produced Berlioz's opera of "The Trojans," at Carlsruhe in December. Portions of the work were done in Paris in Berlioz's time, but before the Carlsruhe performance it had never been given entire on any stage. The sincerety of Mottl's undertaking is on all sides commended, but the means at the disposal of the theatre were not adequate for so great a task. The most important part of "The Trojans" is already in shape for concert performance. We refer to the first section, entitled "The Taking of Troy," which Mr. Van der Stucken and Mr. Krehbiel arranged, and which was heard in New York several seasons ago. Berlioz is a name to conjure with; a word to the wise (musical director) is sufficient or should be.

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It is a laudable and eminently patriotic movement, the offer of the Mason and Hamlin Organ Company of graded prizes for original compositions adapted to their

Liszt organ solo, or the organ in conjunction with piano. Inquiries concerning the prizes and methods of competition should be addressed to the company.

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Dr. A. C. Mackenzie relates that Sunday morning quartet practises in his father's house at Edinburgh were exempt from magesterial prosecution only by propitiating the guardian of the peace, and mentions that a Haydn quartet was possible only by paying the civic functionary the price of a glass of whiskey. The question naturally arises if the tariff on Haydn was whiskey what possible drink could have admitted Schumann and Brahms.

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When Tschaikowsky visited London in 1888, he came as a sort of *Prie de St. Petersburg* visitant; the Czar of all the Russians paying his expenses. His presence at the Pittsburg May Festival as honorary and working conductor, and guest, is possible. We wonder will the Czar draw a cheque for anyone's journey to the land of George Kennan and the Century Magazine.

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We append a few extracts from Hanslick's recent contributions to the Vienna *Free Press*, which our friend the pedagogue, to whom readers of this number are indebted for a translation of an extended article, has put into English for us.

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Hermann Wolff, the concert and theatre agent in Berlin, surely a first authority in his calling, some years ago published an essay for the laymen, under the superscription of "Full Houses," in which he showed how difficult it is nowadays to procure for a concert giver a "full house" even after a lavish disposal of free passes. People will not attend, even for nothing, concerts which have no drawing power. Berlioz used to tell a story how a Parisian virtuoso once announced that every patron of his concert should receive a cup of chocolate, and how the first man who appeared in the evening made the polite request, if he could have the chocolate without the concert!

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The performance of the Vienna Male Chorus Society began with an incomparably fine rendition of Schubert's *Nachthelle*, which was followed by a number of novelties. Among these was Attenhofer's *Monks of Bangor*, whose principal effect was striven for in the refrain *O miserere Domini*! which the composer had broadened out into a regular opera scene by undue repetitions and climaxes. (It would be interesting to hear Attenhofer's piece in this country where George E. Whiting's setting of the same words is familiar.—G. H. W.)

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In regard to a performance of Bruckner's third Symphony we cull the following in closing. Hanslick says: We should fall short of the truth if we reported that this third Symphony found the liveliest applause. It was stamped to, howled, stormed; after each movement the composer had to come forward time and time again and bow his thanks. To be sure Bruckner has not become the fashion—the floor of the house grew empty after the first movement and was seriously depleted after the second and third—but Bruckner is, as it were, like a military command to a certain party. For they went on storming with young feet and hands in the gallery and standing places on the floor after the hall was empty and the lamps about all extinguished. From the bottom of my heart do I wish my friend of thirty years, this gifted and honor-worthy man, all that this applause may mean to him, although I cannot join in it. I rejoice with him in his latest Munich triumphs, whose trumpeter, however, could have refrained from slandering Austria and from rebuking Vienna because of her "unexampled neglect of Bruckner's works." For be it known as a fact that in Vienna Hanns Richter alone has conducted more performances of Bruckner's compositions than all of his fellow-conductors together in all the German Empire.

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Two of Bruckner's seven symphonies have been played in this country, the seventh, in E major, Mr. Gericke brought out in Boston, while Mr. Seidl stood sponsor in New York for the fourth (Romantic). It is Mr. Nikisch's intention to produce a Te Deum by Bruckner at Boston Symphony concerts this season.

Music in Boston.

At the Symphony concerts four programs come under notice: Dec. 20, "Academic Festival" overture, Brahms; Variations on a theme by Schubert, Heuberger; "Jupiter" symphony, Mozart. Miss Thursby was the soloist in one of Mozart's concert airs for soprano, and an aria from David's "The Pearl of Brazil." Her singing is still artistic but the tone produced is feeble. The Variations by Heuberger, who is a Viennese musician, though rather neatly made lack color; a tawdry finale mars the general artistic effect of the set. Dec. 27, Beethoven's eighth symphony, Schubert's "Unfinished," and the Overture, Notturno, Scherzo and March from Mendelssohn's "Midsummer Night's Dream" music; a list both classic and charming. The playing was delightful; the wood-wind performers and the first horn in that exquisite melody of the Mendelssohn *notturno*, perhaps, excelled the others, though the strings in the fairy music of the overture caught the delicious spirit of the scene. Mr. Nikisch's tempi in the *allegretto scherzando* and in the third movement of the symphony conformed to the best opinion on what has been a mooted question; he adopts Wagner's views which find their source in Spohr, who sat under Beethoven's baton when the symphony was first brought out in Vienna. Mr. Seidl, on the other hand, goes contrary to the opinions of Wagner—his idol in most all other art matters—and reads the *allegretto* as if it were a *presto*, and sees in the minuet something akin to a dirge. Jan. 3, Liszt's "Tasso," Burmeister's piano concerto, played by the composer, and Raff's "Im Walde." The concerto was new to Boston, although since its initial performance in Baltimore two or three seasons since, it has been heard in other cities. It is a work of genial character, from the standpoint of the technist admirable. Its thematic value is considerable, while the subjects themselves are charmingly clothed. The slow movement has emotional power, the inter-

mezzo a grace and style quite its own. In the opening allegro the musicianship is admirable. The finale is built upon a march subject. Mr. Burmeister scores his work with an artist's eye for color and is successful in preserving an excellent balance between the solo instrument and the orchestra, the latter being used for the most part as a support. One sees something of Schumann, something of Liszt in this concerto, which is an interesting addition to works of its class. Mr. Burmeister is a finished player, a little lacking in warmth, but capable and interesting, while in respect to technique he is wholly satisfactory. Jan. 10, Mendelssohn's "Italian" symphony, Wienianski's D minor concerto played by Mr. T. Adamowski, Mackenzie's ballad to Keats's "La Belle Dame sans Merci," Berlioz's overture to "Benvenuto Cellini." The Englishman's music was least familiar. Mackenzie is an easy writer and while he may not have grasped the subtle lines of that most subtle poet of England his ballad is a finished orchestral piece, scholarly and interesting. Mr. Adamowski played the suave music of his countryman in artistic fashion, the slow movement especially was read with marked sentiment. He was deservedly applauded.

Apart from the usual series the orchestra gave a Wagner concert, Dec. 31, before an audience as large as Music Hall could hold, a gathering of the best Boston. Mr. Nikisch has been very chary of putting the name of the Bayreuth master on his Boston programs, in fact, considering his predilections, the omission has almost seemed neglect; but all is forgotten now. The program included the Overture and Bacchanale from "Tannhäuser" (Paris version); Prelude, "Tristan and Isolde"; "Siegfried's Passage to Brunnhilde, Morning Dawn and Rhine Journey, (Richter's arrangement), and the "Meistersinger" prelude. Franz Kneisel played an Albumblatt for violin solo, and Sig. Campanini sang the Prize Song and Siegmund's Love Song. A gorgeous program containing the most notable excerpts fitted for concert performance from Wagner's operas and music-dramas. The playing of the orchestra was superb, the emotional effect being at times overpowering. The audience was extraordinarily susceptible to this wondrous music. Sig. Campanini demonstrated his inability to comprehend Wagner. In the Love Song he chose a tempo so absurd as to be ridiculous. To think of Wagner's bouyant, noble theme in the languishing frame of an Italian *cantilena*; Campanini is a master in his use of the voice, and he is singing with more of the old-time quality than for years.

In choral circles the important happening was the Christmas "Messiah" by the Handel and Haydn Society. Each year the "Messiah" is approached more in the spirit of worship, and attendance upon it is a lovely inheritance. The great chorus of the Society is improved even over the standard set by the Festival performances of last Spring. The performance of the oratorio was among the very best Boston has heard and so far as the chorus work is concerned, the best. The soloists were Mrs. Jennie Patrick-Walker, Miss Gertrude Edmands, Mr. A. L. King and Myron Whitney. Mrs. Walker was as usual entirely adequate; She needs no new word of praise from us. Miss Edmands sang the two alto solos with feeling. Mr. King has a fine natural tenor, high and resonant. His art is somewhat improved since we last heard him, but his oratorio manner is not assured. Mr. Whitney sang superbly. There was an enormous audience. Mr. Zerrahn conducted; Mr. Lang was the organist.

Of chamber music a fair quota is recorded, concerts having been given by the Kneisel and the Adamowski Quartets, and by Mr. Baermann. The Kneisel brotherhood played Beethoven's string quartet in C; a quartet movement in C minor by Schubert (No. 17, Peters) and Mr. Kneisel, assisted by the composer, played a new piano and violin sonata by Arthur Whiting. Mr. Whiting writes with the confidence that denotes mastery of his subject; technically he is a skilled composer, he only wants vitality. Mr. Whiting shows an original bent in his harmonies. The ensemble playing at this concert was perhaps the finest yet heard here from the Kneisel Quartet. The Adamowski Quartet had the assistance of Mr. Ernst Perabo in Scharwenka's piano quartet in F. The other numbers were Mozart's quartet in C, and piano solos by Mr. Perabo. At Mr. Baermann's concert a piano trio in C minor by von Sahr, a professor at Munich, was performed for the first time in Boston. It is an interesting though unequal work. Brahms's piano quartet in A was the other ensemble number. Assisting Mr. Baermann were Messrs. Loeffler, Zach and Giese. Between the performance of the instrumental numbers Miss Gertrude Franklin sang Beethoven's "An die ferne Geliebte."

Mr. H. E. Krehbiel of the New York Tribune has given two in a course of five lectures on "Wagner and Lyric Dramas." The first was expository of Wagner's system; the second dealt with "Tristan and Isolde." Mr. Krehbiel brings to his subject study and enthusiasm, but he is the judicial pleader rather than the partizan whipper in. The lectures are illustrated at the piano by Mr. H. H. Huss. G. H. W.

Music Outside of Boston.

NEW YORK.

The operatic calendar includes one novelty "Diana von Solange" by Ernest II, Duke of Saxe-Coberg-Gotha. Other works given within the month, for the first time this season are "The Flying Dutchman," "Fidelio" and "Die Meistersinger." The third program offered by the New York Philharmonic Society included Beethoven's second symphony, a character piece by Rubinstein called "Ivan II the Terrible," and Joachim's G major violin concerto for the first time in the country: Mme Camilla Urso was the soloist. Mrs. Arthur Nikisch and Mr. T. Adamowski, violinist, were the soloists at the third Boston Symphony concert; the instrumental features of this program were Beethoven's "Coriolanus" overture; Raff's "Im Walde," and the middle movements of Tschaikowsky's F minor symphony. Mme. Bloomfield-Zeisler was the soloist at the third Symphony Society concert, playing Saint-Saën's C minor concerto; Schumann's "Rhenish" symphony, and Moszkowski's Suite in G minor completed the program. At the Lenox Lyceum concerts there appeared as soloists Miss Mabel Wagnalls, pianist: Miss Maud Powell, violinist; Miss Gertrude Franklin, soprano; Sig. Campanini; Mr. Leopold Godowsky, pianist. The annual Christmas performance of "The Messiah" by the Oratorio Society was given with the assistance of Miss De Vere and Mrs. Jennie Patrick-Walker of Boston sopranos; Mrs. Carl Alves, Mr. W. J. Lavin, Mr. Emil Fischer. A suite for strings and flute by E. Kiesewetter, was the novelty produced at the last Philharmonic Club concert.

At the third Brooklyn Philharmonic concert Rubinstein's new overture to Shakespeare's "Antony and Cleopatra" was

played for the first time in the country, also a new arrangement by Bachrich of some Bach music; the symphony was Schumann's "Rhenish"; the soloist, Mr. Campanini. The second in the scheme of national concerts by C. M. Wiske presented an English program which included a novelty by the promising Scot, Hamish MacCunn, namely his overture, "The Land of the Mountain and the Flood." The Seidl Society concerts continue, and the smaller choral societies.

PHILADELPHIA, BALTIMORE, WASHINGTON.

The January program of the Boston Symphony Orchestra was: Overture, "Promethus," Goldmark; Song, "The Dream King and His Love," Raff; Symphony, "Unfinished," Schubert; Overture, Scherzo, Notturno and March from Mendelssohn's "Midsummer Night's Dream" music. Mrs. Nikisch was the soloist in the Raff selection, and in a group of songs. The Adamowski Quartet played at its January concert Mozart's C major quartet (No. 17) and Schumann's piano quintet; Mr. Arthur Whiting of Boston was the pianist. At Baltimore the Boston orchestra repeated the Philadelphia program, substituting two movements from Cowen's "Scandinavian" symphony for Schubert's "Unfinished"; in Washington the same, only Beethoven's "Coriolanus" took the place of the dramatic piece by Goldmark, and Mr. Adamowski, violinist, played Saint-Saëns's Rondo Capriccioso. The first oratorio this season by the Baltimore Oratorio Society was Handel's "Israel"; the soloists were Mrs. Lawson, Miss Weed, Mr. L. E. Auty, Dr. B. M. Hopkinson.

THE WEST.

The Chicago Apollo Club gave "The Messiah" at Christmas with the assistance of Mrs. Lawson, Miss K. L. Fisk, Mr. Wm. Dennison and Myron Whitney. It was repeated for an audience of "wage-workers." The re-organized Chicago Oratorio Society, Walter E. Hall, conductor, gave Bruch's "Flight of the Holy Family," and Gaul's new cantata, "The Ten Virgins." The soloists were Mrs. G. A. Hastreiter, Mrs. W. C. Wyman, Mr. Mockridge and Mr. G. E. Holmes. The second program of the Milwaukee Symphony Orchestra, Arthur Weld, conductor, was: Overture, "Rosamunde," Schubert; Symphonic Poem, "Vineta," Hugo Kaun; Piano Concerto in E-flat, Beethoven (Mr. August Spanuth); Symphony in G minor; Aria from "Samson and Dalilia" Saint-Saëns (Miss Goetz;) Suite "From Holberg's Time," Grieg; Overture, "Tannhaüser," Wagner. Recent programs of the Detroit Philharmonic Club included Arthur Foote's piano trio, in C minor, op. 3, with Mr. Foote, pianist, and Volkmann's string quartet in F minor.

IN GENERAL.

The Mozart Club of Pittsburg gave "The Messiah" at Christmas time with the assistance of Mrs. Johnstone-Bishop, Miss Frazer, Mr. H. B. Brocket, Mr. John Strouss. At Richmond, Va., the Mozart Association, Clarence A. Marshall, conductor, gave Mendelssohn's "Loreley" at their first concert. The first concert this season by the Arion Club of Providence, Jules Jordan, conductor, was given Dec. 30; the work performed was "The Damnation of Faust," and these were the soloists: Mrs. E. M. H. Haskall, Mr. W. J. Lavin, Mr. Heinrich Meyn, Mr. W. W. Flint. An orchestra of fifty assisted. Among the important "Messiah" performances of the season was that by the Philharmonic Society of Montreal, G. Couture, conductor. The soloists were Mrs. E. M. H. Haskall, Miss Gertrude Edmands, Mr. G. J. Parker, Mr. Ivan Morawski.

G. H. W.

HANSLICK'S FEUILLETON.

"THE FAIRY TALE OF THE DANCE."

Ballet by F. Gaul and J. Hassreiter. Music by Joseph Bayer.

(Translated for the MUSICAL HERALD by BENJAMIN CUTTER, from the Vienna Free Press of Nov. 21, 1890. This translation is copyrighted and permission to reprint is withheld.)

Festivities which Bordoux, the French Minister of Education, gave to foreign guests in June, 1878, had as their principal feature a production both original and charming—a historic dance-concert. To carry out the new idea there were required, amongst other things, two rare people, a learned man who understood dancing, and a *danseuse* who was learned. The Minister found the former in the musically inclined archivist De Lajarte, and the latter in Mademoiselle Fonta of the Grand Opera. Following old opera scores, and old chorographic drawings and pictures, these two arranged the whole production. On a dainty stage at the extreme end of the festival hall several of the most celebrated dances of the sixteenth and seventeenth centuries were danced in the French court dress of their times, and after them the flower ballet from Rameaus' *Indes galantes*, Mademoiselle Fonta and twelve ladies of the ballet corps impersonated the flowers, while in their turn two male dancers in the masks of Boreas and of Zephyr circled about them. The old dance music was played by only one pianoforte and five violins, in order to approximately reproduce the meagre orchestration of those days. The thought of using this idea in grand proportion and adornment for a whole ballet may have suggested itself to Messrs. Gaul and Hassreiter as they conceived their *Fairy Tale of the Dance.*

Their aim evidently has been to show the development of the dance from the earliest days down to the present time by stage pictures. An undertaking quite as difficult as enticing. In such a historic ballet the audience must be continually entertained and instructed—two conditions which often enough oppose one another. Historic fidelity, in other words the instructive part, is simply impossible for the preclassic or Græco-Roman eras; for we neither know how their dances looked nor how their music sounded. In this case all must be left to the imagination of the ballet-master and the composer. We possess, however, more fruitful sources for the dance strains of the late Mediæval days and of the Renaissance, but to draw from these to any considerable extent would bore a modern audience intolerably. To participate as an audience for any length of time in the slow tempi, the measured and stiff movements, and the thin, bloodless music of these dances would prove tiresome in the extreme. We of today demand in the dance, and to a greater degree in dance music, both fire and the sensuous element; and only modern dance music gives us these. This consideration, therefore, conflicts with the historical element in such a ballet. But the greatest difficulty comes from another side. Granted that the union of historical fidelity and absolute entertainment be found in each individual scene, how shall one draw through the whole structure the thread of dramatic connection? A grand ballet requires an action, be it ever so loosely hung together; a series of sample dances, chronologically arranged, will not suffice. And as regards such an action the authors of the

work in question are yet our debtors. They offer us a gay picture book, rich in artistic groups, charming costumes, and dazzling scenery, a picture book whose separate pages by no means lack historical coloring, but in which one misses the intellectual focal point, the connecting action. In order to at least simulate its presence, Messrs. Gaul and Hassreiter have invented a Prelude on Mount Parnassas.

And a very pretty picture is that where Andron, the flute player (Fräulein Pagliero) having drunk deeply from the Castalian spring, in his exhilaration obliges a charming little Oread and a hairy old Pan to approach and dance to the tones of his flute. At his request Apollo summons Music, Sculpture and Poetry, who by their union create the Muse of the Dance. She (Frau Abel) now descends to earth, finds herself in an Egyptian landscape where the Genius of the Time and the Genius of Heathendom require her to perform all manner of things and every two minutes hold a mirror before her face. Most of the scenes in this *Fairy Tale of the Dance* are wholly incomprehensible without an accompanying text book; but the one just mentioned is a specialty, for even with the text book in hand, no mortal can understand it. After this Prelude, or *Vorspiel*, there follow the religious dances of Antiquity. First of all a heathen sacrificial festival of the Germans in a grove of oaks. A prisoner is led in, is laid upon the altar, and neatly stabbed by the Druids. A scene both unnecessary and painful; a sheep would have done as well. And in the second scene on the banks of the Nile, the sorrowful element enters. The sacred bull, Apis, is surrounded and borne about in a solemn procession. With wild lament, which but little moves us, the bereft populace go through a funeral dance. From the Nile and Apis worship we are transported unceremoniously into the Old Testament. King David dances before the ark of the covenant; in reality, however, he does not dance, he reflects in great excitement if he shall dance or not, and what. The religious element goes on, or rather the idea of religion; it goes conformably to the saying of Atta Troll' that: "Dancing is worship, worship with the fact." Very wisely a cut was made, and the dancing of the Islamites, which the program assigned to whirling dervishes, was omitted. The Festival of Mars in Pompeii has the merit that at least all went merrily. Though to be sure its beginning was to us a riddle. Two long-bearded fellows, who seemed to have strayed from the Jewish scene into distant Pompeii, lead upon the stage an old man, strangely gesticulating, who regards all about him with astonishment, and is led away before he recovers. In the text book no enlightenment could be gained as to this remarkable and festive old man. Now follow several lively, characteristic dances of the leapers, the jugglers, the gladiators, and at the end a bacchanal which left one eye-drunken with color. In the midst of these festivities shone, gold-adorned and armed with her lance, the royal figure of an Amazon (Frau Abel). She alone furnishes all of the little connection between the scenes of our *Fairy Tale*; in all epochs, in varied forms, and with all nationalities she appeared constantly as the Muse of the Dance. In the funeral dance about the departed Apis, Frau Abel surprises all by the statuesque beauty of her movements and her highly expressive mimic art; the other scenes were, to say the least, adorned and enlivened by the splendor of her appearance.

The first act with its four scenes had given us so much of the dazzling in the way of gorgeous costumes, scenery and processions that we awaited the coming act with apprehension. But our *Fairy Tale* had by no means exhausted itself. The second act introduced to us the Middle Ages. In his palace in Bagdad lounges a contemplative caliph (Herr Price) who delights himself with the movements of a nimble odalisque as she goes through the Bee Dance. With a stroke of magic we are carried from Bagdad to the bourgh of Mödling. It is home air that breathes upon us. A scene of genuine poetry is now played. Walter von der Vogelweide now draws near in his saddle, fixes himself comfortably under a huge linden tree and plays one of his strains upon his violin. Knights and ladies fair, at the beck of young Ulrich von Liechtenstein, listen, concealed, with delight to the Minnesinger. The villagers then fill the scene under the linden and make gay with their Spring Dance to the music of a hidden chorus. Again the scene changes. A spacious and noble hall, the palace and garden of Versailles in the background. A fitting surrounding for a series of the old ceremonious dances from the days of the sixteenth century down to the Congress of Vienna. They begin with the Branle, (from *bransler*, to move) the oldest of all French dances, that dance with which all balls began in the days of Louis the Fourteenth, as was done later with the Menuet and finally the Polonaise. Very prettily danced was the Volte, one of the most popular but by no means most decorous dances of the sixteenth century given us by Fräulein Ablesch and Herr v. Hamme. The dancer must be a strong man, *un cavalier gaillard*, for he whirls his lady several times about him and then swings her high in the air. In contrast to the Volte the Pavane moved through its measures with dignity and solemnity (Fräulein Well and Herr Raymond). The Courante, carried out with grace by six peasant maidens, is the mother of the menuet, a paced dance, a waiting upon the lady with many genuflections. The Sarabande was presented as a scene from a mythological ballet. In these ballets there prevailed the most rigid rules as to costume, which, with the remarkable tenacity to an idea which distinguishes the French in æsthetic matters, remained unchanged for many long years. Herr Frapport, who danced the Sarabande with five ladies, appeared as Apollo, the god of the sun; with absolute fidelity of costume there shone a sun on his breast and a crown and feathers were on his mighty wig. A pity it was that this mythological scene was not re-enforced by the use of the ballet corps. Without doubt the allegorical customs of Louis the Fourteenth's time would have aroused both interest and merriment. The Winds always appeared then in masks, with distended cheeks and bellows and fans in the hand; the Gardener was invariably adorned with carrots, cabbages and other vegetables; the Genius, for instance, was clad in a corset made of a viol, and the World they placed in a map with France as its heart. Quickly, one after the other, were now danced a Gavotte, an old Franconian Dance and two Menuets, after which this part of our ballet closed with a solemn Torch Dance such as is danced, or better said marched, even now at weddings in the Berlin court.

The third act belongs to our century. As the curtain went up we beheld portrait medallions in commemoration of Lanner and Strauss. I would favor the omission of this feature, as it is the only mediocre thing in the whole piece and also does not fit well. Neither the introductory music (Lully's well-known "First Menuet" in D minor) nor the Chaconne, which was published in the sixteenth century, have anything to do with our waltz composers; both pieces belonged in the second act. The scene in the dancing school

and the dream of the old dancing master (choicely played by Frapport) are too long and of little interest. The more refreshing were the Cachuca, the Chaconne, and the Cancan, which followed.

After we have danced our way from the Druids to the Cancan, we may logically believe we have reached the end of the world's history. Far from it! Our ballet authors suddenly leave their historic thread, and give us a dance of hobgoblins in a cavern, the witches' dance in the Walpurgis Night, and a Ring Dance of pale sprites in the moonshine. We do not just see how these legends, which would have appeared to better purpose in the prehistoric part, can be attached as being indirect continuation to the waltz and cancan. But, nevertheless, no one would have liked to lose the moonlit pool of the water sprites with its splendid background of forest. The fourteenth and last scene is called "The Domain of Joy," which one must picture to himself as a fleeting corps of dancing maidens in rose-colored hats in the centre of whom Fräulein Cereale turns around on her own axis an even hundred times. After this *apotheosis* (such is the name of such a scene in the ballet corps) we arose, filled full, dazzled, confused, and humbled by all the magic which we had beheld, and wishing there had been a little less. This luxurious panorama so busies the eye that the music is hardly noticed. It is in fact more decorative than self-assertive. Herr Joseph Bayer, whose *Puppentee* has won for him a well-deserved name, has written music to these heterogeneous "pictures" which is right characteristic and harmonious though not idiosyncratic. Who would indeed attempt to adorn each picture in this danced history of the world with an original and moving melody! The composer seems to have resolved to treat all epochs alike rather than by favoring one to wound the feelings of another.

N. E. Conservatory Items.

The Faculty Club of the N. E. C. gave a Reception to the students of the Home on the evening of January 15th. A collation was served in the dining-hall at 7.30. When all were assembled, Mr. Elson, in his own inimitable style, sang an original "Salutatory," in which various members of the Faculty were so humorously mentioned that the singer was frequently interrupted by roars of laughter. A delightful hour was passed in social chat, and in enjoying the "good things" furnished by our excellent steward, Mr. Phillips. The company then adjourned to Sleeper Hall to listen to humorous recitals by Mr. Edward Hood. After another pleasant hour in our capacious parlors "Good Nights" were in order, and an evening long to be remembered by "our girls" came to an end. Among the distinguished invited guests present were Mr. H. E. Krehbiel, musical editor of the New York Tribune, and Mr. Alexander Steinert, of Steinert & Sons' Boston House, (introduced by Mr. Elson) S. Lothrop Thorndike, Esq., Mr. S. B. Whitney, and others.

The pianoforte recital given Jan. 1st. by Mr. Carl Faelten, embraced compositions by Bach, Schubert, Schumann, Saint-Saëns, Hiller, Kirchner and Rubinstein. Mr. Faelten's breadth of conception, combined with strength and delicacy of execution, were never more apparent. The long and difficult program was given entirely from memory.

An entertainment of much interest was given on January 9, by pupils of the College of Oratory, Professor S. R. Kelley, Principal, assisted by pupils of the vocal department under the direction of Mr. W. L. Whitney. The program opened with the Grave Diggers Scene from "Hamlet," given with realistic effect by four of the young ladies. The Shadow Song and Dance from "Dinorah," received a graceful rendering in Pantomime, by Miss Emeline Kaiser. The second act from the opera of "Martha" was most commendable, both voice and action demand high praise. "J'aime les Militaires" from the "Grande Duchesse," Lyric Action, March and Steps, was effectually given in Pantomime by Miss Mattie Pattison. The representations or Dramatic Action and Tableaux d'Art, as given by twelve young ladies in flowing Grecian costumes, included many original posings, plastiques, etc.; they were delightful and excited frequent applause from the spectators, who filled the hall to overflowing.

The annual meeting of the Beneficent Society of the N. E. C. was held at Channing Hall, January 7, at 2.30 P. M. A large audience of interested friends assembled to listen to reports of the society, followed by addresses from the Rev. William E. Griffis, D. D., and Mrs. Mary A. Livermore. Mrs. Livermore, president ot the society, spoke of the occasion and the work of the society, remarking that at the end of every year, as we look over the work accomplished, we are surprised at what has been done, are amazed at what we have been able to set in motion, and congratulate ourselves that we have done so much more than we even anticipated doing. The report of Mrs. Fowler, chairman of the committee on entertainment, having been read, a violin solo was contributed by Mr. Charles E. McLaughlin, (the pianoforte part played by Mme. Dietrich-Strong), and a vocal selection by Mr. William H. Dunham. The reading of reports by Miss Caroline B. Ellis, secretary of the society, and Mrs. Tourjée, treasurer, was followed by a song given by Mrs. Julia Houston West, accompanied by Mrs. Ole Bull. The president then introduced the Rev. Dr. Griffis. He said there were certain times when one feels that an answer to an objection made by somebody long ago, and which has rankled in the mind ever since, is of far more importance than any answer which may be given to a hundred written volumes of criticism. He had often been to places where Music was correlated with Elocution, Art, Painting, Sculpture, etc., but this was the first time he had been where Music and Benevolence went hand in hand. He was impressed by the democratic idea of the whole thing. The cultivated man or woman of Europe depends largely, for his make-up, on the picture galleries, to which we cannot aspire for a thousand years, and the cathedrals, which we can never hope to build. But these men and women seem to be educated for a select circle, which may be very high up in the spiral of culture, and yet make life more agreeable only to a comparatively small number. Whereas here, in our country, if you have a seed it should be thrown out broadcast: if you have a light take off the covers and let it flash on every side. The speaker was glad to say that our American people seem to be set against the idea of the esoteric. In closing, he expressed the hope that this society would go on, and not listen to the critics, or to those who expect too much. A vocal number was now rendered by Mrs. Flora Barry, followed by a short address of encouragement by Mrs. Ole Bull, who is one of the vice-presidents of the society. Mrs. Livermore made a few closing remarks, and one of the most successful meetings in the history of the society adjourned. The demands upon the society are

very pressing and if it had thousands for its hundreds of dollars, they would all be so wisely and helpfully disbursed to talented, meritorious and struggling young women who covet a chance, and that alone.

We are pained to announce the death of Rev. J. G. Switzer, for several years Asst. Secretary of the Institution aud late a member of the Vermont Conference. At the present writing it is known simply that bronchial trouble culminated in quick consumption and that his last sickness, though brief, was very severe. The wife and three little ones left will command the deepest sympathy of all.

The many friends of Mr. Emery will be grieved to learn that his malady has assumed a more serious phase which renders it impossible to speak hopefully regarding his possible recovery.

The annual meeting of the Board of Trustees, Jan. 5th., was largely attended, and marked interest and unanimity of action characterized the proceedings. Hon. Rufus S. Frost, whose active interest in the Institution from its organization, and long period of service as president, have given him a paternal relation to it in the thought of all its faculty, felt compelled by advancing years to resign, and Hon. Lyman T. Jefts, another of our old and substantial friends—who for many years has served as treasurer of the board—also retired, in view of disabilities under which he is placed by his out-of-town residence. Though retiring from the executive board they will abate on whit of their interest, however, and remain active members of the board. The officers of the corporation elected for the ensuing year are as follows: Hon. R. H. Dana, president; Hon. Fred. R. Smyth, vice-president; Eben Tourjée, Mus-Doc., director: Carl Faelten, Esq., asst. director; Col. H. L. Higginson, secretary; A. L. Coolidge, Esq., asst. secretary; S. Lothrop Thorndike, Esq., treasurer; Silas Peirce, Esq., auditor. Allen A. Brown, Esq., John P. Lyman, Esq., Geo. A. Burdett, Esq., and Frank Wood, Esq., were also elected to fill vacancies in the board. The reports of the officers of the Institution evidenced the healthful and progressive condition of the various departments, and the outlook for the future of the Institution is certainly most promising. The ever-increasing call for our graduates—a demand which has been far in excess of the available supply, emphasizes the valuation placed upon the product of the Institution by schools and colleges throughout the country and magnifies the importance of the work we are called to do.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Married — October 15th, 1890, at Cleveland, Ohio: Miss Carrie Guyles, of Cleveland, student at the N. E. C., 85-6, and Mr. Frederick Bernard Ludwig of Roanoke, Virginia. Mr. Ludwig is in the real estate business in Roanoke.

Mr. Charles F. Dennée and Mr. Willis Nowell gave a concert in Montpelier, Vt., on Monday evening, Jan. 12, and in Potsdam, N. Y. on Tuesday evening, Jan 13. In Montpelier they appeared at the Seminary on invitation of Mr. David S. Blanpied, director of the music department. Mr. Frank Hathorne N. E. C., Class, '79, managed their concert in Potsdam. Very complimeutary criticisms of their playing were given from which we clip the following:—"Great satisfaction was expressed last year when they were here, but this year the audience was thoroughly aroused by the masterly performance of both artists."—*Vermont Watchman*, Jan. 14, '91. "They were enthusiastically recalled several times during the evening, and their modest reception of the plaudits was as charming as their playing."—*Argus and Patriot*, Montpelier, Jan. 14, '91.

Mr. Sturgis' work seems to be appreciated in Woodstock, judging from the following notice of the concert given by his choir at the Baptist church in that place: "Mr. G. R. Sturgis has shown himself to be an able leader, promising soon to make the choir second to none in town."—*Evening Standard*, Woodstock, Ontario, Dec. 23, '90.

Homer A. Norris sailed for England last month intending to remain abroad until August.

Mr. Charles H. Morse of Minneapolis, was east on a business trip last month and spent a few days with his brother, Mr. Frank C. Morse of the N. E. C.

Miss Fanny F. Payne has been re-engaged for another year as church organist in her present position in St. Louis.

Mr. J. C. Bartlett will direct the music at the Berkley Temple during the ensuing year. There will be associated with him Mrs. Humphrey Allen, soprano; Miss Kaula, alto; and Mr. Arthur Hitchcock, bass.

Mr. Oliver P. Smith, '89, tuning school, died of consumpton at his home, Nantucket, Mass., on December 12th, 1890. Last year Mr. Smith resided in Waltham, conducting his tuning business and teaching piano. He also studied organ and harmony at the N. E. C. Failing health obliged him to give up on this year though he hoped almost to the last to be able to return. Mr. Smith was a good musician and an earnest worker. He was much respected by his associates and teachers, and his family have their heart-felt sympathy.

Miss Anna Ward Chappell, '89, School of Elocution, is studying in New York City with Mr. Nelson Wheatcraft of the Lyceum Theatre. On the evening of January 19th, before the Fidelio Club, she appeared with Mr. Fritz Williams in Mr. Theyre Smith's comedietta, "A Happy Pair."

Mr. Frederic Peakes is having a very successful year in Philadelphia.

Married — at the home of the bride, Los Angeles, California: Miss Annie Laurie Lantz and Mr. William Swift Daniell. Mr. and Mrs. Daniel are at home at 15 Monroe Place, Brooklyn, New York. Mr. Daniell is a son of Mr. W. H. Daniell, formerly of the N. E. C.

Miss Emily Rowe is teaching in the Somerville (Tenn.) Institute.

Mr. W. B. Van Valkenburg, '84, is director of the conservatory of music of Cornell College, Mt. Vernon, Iowa. We have received from him an excellent program of the term concert given in December.

Mr. Wallace P. Day, ,83, sends program of a recent organ and song recital given at the Illinois College of Music, Jacksonville, Ill. Mr. Day has directed the music in this college for several years and it has steadily improved under his care.

The Baptist Courier gives Mr. Wade R. Browne a very

flattering notice for his playing in a recent concert at Greenville Female College, S. C. Mr. Browne is director of music at this college.

Miss Pauline Larrabee is at the head of the music department at the Ryland Institute, Suffolk, Virginia. The HERALD acknowledges programs sent.

Miss Elizabeth H. Knieper, '90, and Miss Emily S. Hamsher, '90, are both teaching at Decatur, Ill. They have taken part in several concerts this season.

Mr. George Bagnall, '88, continues at the conservatory in Lincoln, Neb., this year. The following notice of his second piano recital is clipped from the Daily Nebraska News, of January 8th: "In the Bach Fugue his left hand work was phenomenal. Mr. Bagnall's own compositions are particularly attractive morceaus. The theme and variations in the "Concert Etude" are well worked out. At the conclusion of this piece Mr. Bagnall won a hearty recall. One of the most representative and appreciative audiences that has yet assembled at the conservatory attended the recital.

In December the Mozart Chorus of Richmond, Virginia, Mr. Clarence Marshall, director, gave their first concert, assisted by Mrs. Seabury Ford of Cleveland, Ohio. The chorus was organized this season by Mr. Marshall and has the credit of giving the first successful choral concert in Richmond for some years. Cowen's "Rose Maiden" is being rehearsed for the next concert. We have also received a program of a vocal recital given by Mr. Marshall on December 10th, 1890.

Miss Anna E. Leonard is continuing her success at Clifton Springs, New York. She has sent to us a program of a recital given by her pupils in December.

The "Mendelssohn Quartet from Boston, U. S. A." is one of the organizations seeking a recognition from the London musical public the coming season. its members being Miss Viola Winchester, Miss Helen Nolan, Miss Annie Buckland and Miss Ethel Newcomb.—*Exchange.* Miss Winchester is a graduate of the N. E. C., class '90. Misses Nolan and Newcomb were students at the N. E. C. in 1889-90.

Married, on January 7th, 1891: Miss Elizabeth A. Marbury, student at the N. E. C. 1888-89, and Mr. C. W. Wilkerson. Mr. and Mrs. Wilkerson are at home in Birmingham, Alabama.

Miss Ella B. Stebbins, '78, has resigned her position at Wesleyan Academy, Wilbraham, Mass., and is resting in Washington City, She will soon begin teaching privately in that city.

Miss Mary Wood Chase, '87, gave a pianoforte recital at Logan College on Tuesday evening. The pieces given were peculiarly fortunate, both in selection and rendering, for her audience felt the charms of classic music as never before. We cannot too highly express our delight in having so cultivated a musician in our midst, for it is seldom that work of the finest composers can be given to unaccustomed ears with the happy results of Tuesday night, in the Moonlight Sonata, and the Romance and Rondo by Chopin, and the other numbers.—*Russellville Herald*, Dec. '90. We are indebted to Miss Chase for programs of her own recitals and those of her pupils

Mr. Frank L. Stead, '88, is director of the Yankton, Dak., College, Conservatory of Music. He sends us a program of his recent organ recital. He is very busy and doing well.

Miss Florence G. Lewis, '87, of Kansas City, played Tarantelle, Liszt, and Sonata Op. 81, Beethoven, at the sixth annual meeting of the Music Teacher's State Association held at Sioux City, Iowa, Dec. 30 and 31, '90, and Jan. 12, 91.

MUSICAL READING COURSE.

REQUIRED READINGS FOR FEBRUARY.—THE LAST HALF OF "PIANOFORTE MUSIC," BY JOHN FILLMORE*.

The month's reading scarcely needs comment further than, perhaps, to offer to such as are interested in further inquiry, a suggestion or two. The lives of Chopin and Schumann have already received our attention; of the rest Wagner is undoubtedly the greater name, and he will be studied, though some months later.

There remain the successor of Beethoven and Schumann, Johannes Brahms, and the striking figures of Liszt and Rubinstein. Of these greater men among a goodly number, we are happy in possessing sufficiently full biographies and correspondence. We suggest in a footnote works which will be found to be characteristic and readable.

Aside from the biographical studies outlined in Mr. Fillmore's book, much interesting and valuable material will be found in the discussion of epochs and of the technique of the successive periods.

On the technical transition from the Classic to the Romantic eras, our readers will do well to recollect and systematise what the course of reading has offered down to the present month.

It is a subject, perhaps, really as obscure as any one with which the player is called upon to deal, and for those of our readers who play, (and nearly all do no doubt), the importance of the study is amply sufficient to repay close attention. For the comparison of the old and the new methods of artistic expression will in the clearest way bring to light the inner and significant characteristics of each. And in this day when "The virtuoso murders art," the student must learn to discriminate and discover what in technique and interpretation is true and what is false.

Our study has brought us down now to the days of our contemporaries. It need scarcely be suggested that the current news, sketching the life and performance of musicians now living will now form a necessary adjunct to our reading.

England it seems is overrun by the little German band, and already a threat is made to restore to the Kaiser his kidnapped musicians. O for some government edict from Washington that would make it a penal offense for bands of from four to nine to offend Richter and invite permanent pneumonia by blowing in public these lovely winter days.

* Autobiography of Rubinstein, $1.00, Post-paid. Life of Liszt, Beaumont, $1.25, Post-paid. Life of Brahms, $1.50, Post-paid. The above may be ordered through the HERALD.

ACADEMY BALLADS.

THE SONG OF THE SINGER.

For twelve or more years, since the time I was seven,
I've practised my fiddle from nine till eleven;
I've sawed and I've scraped, I bave fingered and bowed
Through all Kreutzer, Fiorillo, Viotti, and Rode.
But life is so short and I find my youth winging,
I'll give up my music and go in for singing.

I slave at piano, as I am a sinner,
From half-past eleven until early dinner;
Then, if I've no shopping, till five o'clock tea
I do scales and arpeggios in every key.
Fresh hope in my desperate bosom is springing,
I'll give up my music and go in for singing.

What evenings I've spent over Goss and Macfarren,
Amid the wild deserts of harmony barren !
I've learnt all the rules, even part understood;
But I can't see they've done me an atom of good.
What use to society counterpoint bringing?
Enough of this music! I'll go in for singing.

O gorious singing, of arts tbe divinest!
The amateur's every want thou combinest.
Nor brains nor hard labor need binder our choice.
The only requirement is plenty of voice.
To this resolution henceforward I'm clinging;
Learn music who will—*I* shall go in for singing.

(From *The Overture*, journal of the London Royal Academy of Music.)

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

A. H.—Will the study of tuning (piano) aid me in teaching music? If so, how many terms would be required? I don't want to become a practical tuner, but to improve myself so that I may make a better teacher.

Ans.—All musicians should be able to tune some kind of an instrument, although there are many performers on the pianoforte who cannot even tune the A-string of a violin. A course in piano tuning would develope your ear and aid you in teaching. Our N. E. C. course is one year in length,

P. G. S.—1. Please explain how the trill is played in the 53rd measure of Chopin's *Allegro de Concert*, op. 46.

Ans.—The trilled note immediately follows the two grace notes which precede it, the first of which falls on the first count. Both notes are played quickly. The trill, which is an ordinary trill, ends with a turn.

2. Was it Adrian Willaert, the Flemish composer, and the founder of the Venetian school of music, who tempered the scale? Have been so taught, but the histories of Ritter and Fillmore do not mention it; it seems to me quite as important as the founding of a school.

Ans.—Willaert died in 1562. The tempering of the scale had long been in the air. Willaert mentions it between 1520 and 30. In 1511 the ideas of one Schlick, a German, as to tempering the scale were published. It was John Sebastian Bach who practically set the tempered scale upon its feet; Willaert used mean tone tuning.

RAY.—1. Should a long double trill be followed by a double turn?

Ans.—It should.

2. Why do some pianists sway the hand after striking sustained notes or chords?

Ans.—Possibly to rest the hand, possibly from habit. The tone is not in the least influenced thereby and many consider an affectation.

WHITE CLOVER.—1. Are onions, raw or cooked, injurious to the voice? Either the common onion or the Bermuda? The latter are almost without that fiery, pepper-like taste which the common onion is noted for.

Ans.—In union is strength; no doubt also in onion. We should use them—if we wanted them—and risk the voice.

2. Does it hurt a vocalist to lunch at night?

Ans.—Depends on how good the lunch is. In this case, also, we would lunch, if we wanted to, and risk the voice.

3. What shall be done for a pupil who does not get accurate pitch? She usually sings flat, especially from the one-lined A up.

Ans.—Be sure that she uses her voice rightly, in the first place. Then let her sing the first five tones of ascending major scales, beginning in her good register—D, E-flat, F, G, A-flat. Play first, let her hear and remember them, then imitate the model. Go ahead slowly; when some precision has been gained, begin the common chord, 1, 3, 5, and on these same pitches. This is often carried out successfully with violin pupils. The principle is correct for the voice.

4. When one sings the Tonic Sol Fa are the syllables to be applied always in the key (signature) of the piece, or shall one change at every modulation?

Ans.—This is a Movable-Do system. See Stainer's *Tonic Sol Fa*, Novello Music Primer, No. 18.

5. What is the best method for acquiring the ability to play the piano softly with one finger while another finger in the same hand simultaneously plays loudly.

Ans.—Learn to concentrate your mind on what you are doing, play with a limber hand, and make the fingers follow your will.

6. Christiani gives clear distinction between Rhythm and Metric (metre). Other theorists mention Rhythm as relating to the forms; they mention "four bar rhythm" for instance. What is your opinion?

Ans.—Oh! for a congress of musicians which would adopt a universal terminology and put an end to this hair-splitting!! We fail to see any need of the term Metre in music. To us it is synonymous with Rhythm. "Four bar rhythm" is correct. Thanks for your suggestion as to juveniles and musical reading matter for them. We fear it would be more than almost any American music journal would at present dare to undertake.

ORGANIST.—1. What is the pronunciation of Randegger and of *Musicale*?

Ans.—Rand-eg-ger, with *a* almost like *u* in *fun* and each *g* hard. Musicale has become pretty well Americanized: Mew-zy-cahl is about right.

2. Should the half notes which come at the end of a chant be sung in time?

Ans.—They should. You were right and your choir was wrong. Glad to hear of your excellent program. We believe that church goers should know what is being sung and played.

3. In Heller's *Piano Studies*, op. 90, No. 16, how should the half-notes in bars 14 and 16 be played?

Ans—We interpret the accompanying dashes as tenuto signs. Sustain the tones.

LOUISE B.—Your question is vague. Write again following directions given at head of this department.

AMOS.—1. Please name a brilliant operatic duet for violin and piano; fairly difficult.

Ans.—*William Tell Fantaisie*, De Beriot and Osborne.

2. Do you approve of playing waltzes?

Ans.—Why not? Some very beautiful music exists in this form. There are waltzes and waltzes, however; chose the best.

ELAINE.—1. Please give proper pronunciation of Kullak, Gounod, Neupert, Diabelli.

Ans.—Kool-lahk; Guh-no; Noy-pear; De-ah-hel-le.

2. I would like some information about Saint-Saëns. Are his works classical?

Ans.—Born 1835. Marked man in present French music. Has tried all kinds of composition. Fine pianist. Small, dark, nervous. His works are not yet classical.

3. Please name the subject of Mozart's Twelfth Mass.

Ans.—The text is the only subject we know of. Perhaps we misunderstand you.

4.—Please give pronunciation of *Träumerei*.

Ans.—Troy-meh ryé.

P. A. SHEFFIELD.—What is the seating of an orchestra of two violins, bass, clarinet, cornet and trombone?

Aus.—The best authority we can find gives this seating both for concert and dance playing:

	Bass.	
		Trombone.
Clarinet.		Cornet
1st. Violin.		2d. Violin.

This gives the prompter (bass, or second fiddle) a chance to be heard.

ANON.—1. What is the meaning of the figures enclosed in circles found in the organ part of the piano and reed organ duets, *L'Harmonium Concertant*, No. 899, Litolff Edition.

Ans.—They refer to the stops of the reed organ.

2. Would like to know something about the *Battle Symphony* of Beethoven. Why is it not included in the Peters edition?

Ans.—This work is little known because it amounts to but little. Breitkopf and Härtel have published the score. We doubt if it has been played often enough to pay for the plates. Peters probably saw no money in it.

MARIA.—1. Which is the best life of Richard Wagner? Is Nohl's good?

Ans.—Nohl's is good. Gustave Kobbe's s the latest publication on the subject and is excellent.

2. Will Wagner's life and works be taken up in the HERALD Reading Course before the Bayreuth Festival next summer?

Ans.—They will be taken up; but just when we are unable to say.

3. What do you think of H. R. Haweis' books—*Music and Morals*, and *My Musical Memories*?

Ans.—They have done much good in popularizing musical facts, but one should not stop with them but should go on to better books.

4. How does Haweis rank as a musician?

Ans.—If we are rightly informed he does not call himself a musician. He writes on music from the standpoint of an amateur.

A. W. P.—1. What is the difference between the old and new schools of organ playing?

Ans.—The new school uses registration, the old did not; the new plays arrangements of orchestral and choral works, the old did not; the new has wonderfully increased resources at command, the old had not. These are some of the differences.

2. Will you name a graded course of study for the organ.

Ans.—You must apply to some reliable teacher. Space forbids.

Considerable expectation awaits the forthcoming production of Sir Arthur Sullivan's grand opera of "Ivanhoe." As the opera will be given nightly the following double cast has been chosen: Ivanhoe, Mr. Ben Davies and Mr. O'Mara; Cedric the Saxon, Mr. Ffrangcon Davies and Mr. Burgon; Friar Tuck, Mr. Avon Saxon; King Richard, Mr. Norman Salmond and Mr. Franklin Clive; Sir Brian de Bois-Guilbert, Mr. Oudin and Mr. Noijé; Prince John, Mr. Richard Green; The Grand Master of the Templars, Mr. Adams Owen; Isaac of York, Mr. Copland; De Bracy, Mr. Charles Kenningham; Locksley, Mr. W. H. Stephens; Rowena, Miss Lucile Hill and Miss Esther Palliser; Rebecca, Miss Macintyre and Miss Thudichum; and Ulrica, Miss Marie Groebl. Nr. Saxon, Mr. Oudin, Miss Palliser and Miss Groebl are familiar names to Americans. Messrs. Novello, Ewer & Company of London and New York, will publish the piano score of "Ivanhoe."

+

Arthur Weld is in earnest in his Milwaukee work. His second symphony concert was given on January 8th. This was the program: Overture, "Rosamunde," Schubert; Sympnonic Poem, "Vineta," Hugo Kaun; Concerto for Piano in E-flat, Beethoven, Mr. August Spanuth; Toreadore et Andalouse, from "Bal Costume," Rubinstein; Symphony in G minor, Mozart; Aria, "My Heart to Thy Sweet Voice," from "Samson and Dalilah," St.-Saens, Miss Margaret Goetz; Suite, "From Holberg's Time," Grieg; Overture, "Tannhauser," Wagner. The novelty on the program is "Vineta." In his interesting notes on the compositions played at this concert Mr. Weld tells us that Kaun is a young Berlinese, pupil of Raif, Kiel and others. "Vineta," the subject of which is legendic, and a theme and variations for orchestra, constitute Mr. Kaun's contributions to orchestral music.

MUSICAL MENTION.

NEWS NOTES COMPILED.

According to an Italian journal a movement has been commenced for the reform of church music in the peninsula, and in furtherance of this object a Congress will be held at Milan in the course of the present year. Musicians and ecclesiastics will probably agree that radical changes are almost as much needed as they were more than three centuries ago, when Palestrina saved sacred musical art from the extinction that threatened it. The languishing condition of music in Italy may be further estimated from the fact that during the approaching carnival season about fifty theatres generally devoted to opera will be closed.

The Paris version of "Tannhauser" was produced at the Opera House of Berlin on the 5th. inst. with great success, even the usual severe critics of the management admitting that on this occasion a serious and honorable attempt has been made to present the work in an artistic manner. The chief parts were allotted as follows: Elisabeth, Frl. Leisinger; Venus, Frau Sucher; Tannhäuser, Herr Sylva: Wolfram, Herr Betz: of whom the representatives of Venus and Wolfram were considered superior to the other two. But the great merit of the production is in the *mise-en-scène*.

A cycle of Gluck's operas is to be given early in the year at the Royal Opera house of Dresden, beginning, it is said with "Alceste," and not with "Orfeo," a deviation from the proper chronological order, for which it is difficult to see any reason or any justification.

Dr. von. Bulow has been conducting a performance at Hamburg of Saint-Saëns' second symphony in A minor. This gives occasion to one of the papers to quote a saying attributed to Brahms: "Ah! if only all our German composers would devote to their works a little of the care and attention which Saint Saëns gives to the writing of all his works." Bülow also is reported to have called M. Saint-Saëns "the best *German* composer of the day."

The report that Pauline Lucca has taken her farewell of the opera stage proves to be premature. The lady, like Sim Reeves, is merely taking a series of farewells of the leading cities. Lately she sang for the last time in Munich, is about to sing at Erfurth, at Madgeburg, at Posen and at Warsaw, and early in the summer will finish the course at Vienna, in two concerts for the benefit of the Concordia, a newspaper men's charity which cynics declare is intended for the relief of decayed musical critics.

A son of Joachim, the violinist, has left the army to be an actor.

Rubinstein seems to be out of temper with his countrymen. It is stated that he has resigned his post as director of the conservatory at St. Petersburg, and he is believed to be on the point of quitting Russia. In a letter addressed to the musical writer, Baskin, he complains of the indifference of the public; Russian society dawdles on in complete apathy, and the direction of the Imperial Theatre places itself in distinct hostility to the conservatory. "This hostility to my creations," says he, "is to me entirely inexplicable. It really looks as though I had committed some crime. In all probability I shall retire from the directorship; for, of course, anyone can do simply the signing of papers." The composer has further said: "We have no music. We have only intrigues and blarney—of serious things we know nothing. Abroad there are different camps—literary opponents, one may say—but with us everything proceeds from personal enmity." French papers profess to know that if Rubinstein leaves Russia he means to settle in Paris.

For nearly three months past M. Gounod has been ill with a complication of disorders, which originated in an attack of bronchitis, aggravated by asthma and insomnia. He is at present out of danger, and is convalescing at Pont l'Evêque, where he is the guest of the Beaucourt family, in whose castle he is sojourning. The illustrious author of "Faust" is forbidden to work and passes most of his time playing dominoes.

The directoire of the Grand Opera announces that during the coming months the following works will be produced in the order named: "Fidelio," with recitatives by Gevaert, of the Brussels Conservatory Massenet's "Le Mage," Reyer's "Salammbò," and "Tamara," a new opera in two acts, by Bourgault-Ducoudray.

There is now quite a run on "Cellini" operas. The latest is that of M. Eugène Dias, just brought out at the Opéra-Comique. This, to avoid a confusion not apparently very likely, is christened simply "Benvenuto;" the "Ménestrel" unkindly suggests "Malvenuto" as a more appropriate title. The parts of the hero and heroine were finely played by M. Renaud and Madame Jéhin-Deschamps, but the work is not regarded as likely to live long. Even the most orthodox French critics describe it as too formal and old-fashioned. One strikingly original feature is, indeed, due to the librettist, who has actually contrived to introduce a ballet in a prison.

Mascagni is still the man of the day. He has been commissioned to write a cantata for the opening of the exhibition at Palermo in 1892. He is now busily engaged in writing his opera founded on the tale of "Les Rantzau," by Erckmann-Chatrian, to be produced next autumn. Those who profess to know say that the overture is a fine piece of music. Another opera, "Guglielmo Ratcliff," a work written before the "Cavalleria Rusticana," is to be performed next year, and is described as weird and original.

For the Bayreuth performance of "Tannhäuser" next season Cosima Wagner has made up her mind to follow the arrangement adopted by Wagner in 1875, when he brought out this opera in the new form at Vienna, and the director of the Vienna Opera has forwarded the score to Bayreuth, where the work will be sung on July 22, 27, 30; Aug. 3, 10, 13, 18. "Parsifal" will be given on July 19, 23, 26, 29; Aug. 2, 6, 9, 12, 16, 19. "Tristan" on July 20, Aug. 5, 15. The conductors will be Levi and Mottl. Alvary, who lately took the Breslauers by storm with his Tannhäuser, will sing this part, as well as Parsifal and Tristan, at the festival.

Felix Mottl contemplates giving two concerts in the hall of the Quartet Society of Milan, the programs to consist entirely of selections from the master's works.

A posthumous opera, entitled "Prince Igor," by the late Russian composer (and Professor of Chemistry) Borodin, has just been produced at St. Petersburg, where it met with extraordinary success, to be attributed, in a great measure, to the truly national character of both subject and music. The work, having been left in a somewhat unfinished condition by its composer, had been completed by MM. Rimsky-Korssakoff and Glazounow.

Benjamin Godard has finished the score of his opera "Jeanne d'Arc." He has also accomplished the transformation of his four-act opera "Tasso," which, when it was first brought out at the Châtelet, in 1878, revealed to his countrymen the greatest talents of the master.

One of the French papers quoted in "Le Ménestrel" gives the following amounts as the subventions paid to some of the chief theatres on the Continent—paid either by the governments, the sovereigns, or the municipal authorities: Grand Opéra, (Paris) £32,000; Hofoper, (Berlin) £28,000; Stuttgart Opera, $25,000; Dresden, £25,000; Dresden, £16,000; Vienna, £12,000; San Carlo, (Naples) £12,000; Teatro Apollo, (Rome) £11,600; Copenhagen, £10,000; Carlsruhe, £10,000; Weimar, the same; Munich, £7,800; La Scala, (Milan) £7,000; Stockholm, £6,000; Théâtre de la Monnaie, (Brussels) £4,000; Pergola, (Florence) £1,500. It may perhaps be remarked as curious that the operas of Paris and Berlin, which receive the largest subvention of all, are the very two theatres against which critics of artistic proclivities protest most loudly. Dresden, Carlsruhe, Weimar, and Munich, with smaller subventions, have a much higher artistic reputation.

Brahms's new string quartet was lately produced for the first time in Berlin and met the same appreciation that it received at Vienna, where it had its initial performance.

M. Verdhurt's brief management of the new Théâtre Lyrique has come to a very sudden and surprising close. Owing to the refusal of the relatives of the late César Frank to consent to a performance of some of his works, the manager closed his house.

Since his first appearance in 1865 Vogl has sung at 1,946 operatic performances, all but ninety-one of which were Wagnerian; these 91 were of Weber's "Freischütz." The figures of his Wagnerian performances are "Tannhäuser," 94; "Lohengrin," 84; "Siegfried," ("Götterdämmerung") 91; "Loge," ("Rheingold") 74; "Tristan," 64, etc.

Next May the Berlin Singakademie will celebrate the 100th anniversary of its existence. On the 24th of the month a magnificent bust of Carl Friedrich Fasch, founder of the institution, will be inaugurated with appropriate ceremonies In the evening a concert will be given of works by the past directors of the Akademie, Fasch, Zelter, Rungenhagen and Grell; concluding with a "Solemn Cantata," for soli, chorus and orchestra, composed expressly for the occasion by Martin Blummer, the present director. On the 25th Bach's "Mass in B minor" will be performed, and on the 26th the festivites will terminate in a grand banquet, to which all the musical notabilities of Germany will be invited.

Chamber music is remarkably well-represented in Vienna. For

some time past there have been four excellent and well-known Quartet parties, those under the name of Hellmesberger, Rosé, Winkler and Kretzschmann To this a fifth has just been added, consisting of HH. Wehle, Hofmann and Kraholetz.

Saint-Saens has left Paris for a visit to Ceylon, whence he will return in about four months. He is expected in London during the "Season," when his "Ascanio" will be given at the Covent Garden Theatre. The French composer apparently does not intend to remain idle during his absence in Asia, since he has stated that he will finish a new opera, in two acts, entitled "Evirandus," on a libretto from Victor Hugo's poem, besides a string quartet already conceived, and a new fragment of the third act of his "Proserpine," which he considers an improvement on the already existing version.

Alfredo Keil, perhaps the most prominent of living Portuguese composers, is actively engaged on his new opera, in five acts, and seven tableaux entitled "Irene"; the subject is fantastic and the *mise en scene* will be an important feature; the grand ballet is to be founded on the "Battle of the Angels" in Milton's "Paradise Lost." The a the San Carlos was inaugurated with a splendid performance of Ponchielli's "Gioconda," under the direction of Marino Mancinelli.

Review of New Music.

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Repeat Once More. Duet. Badia.

An Italian duet (but with English and French words as well) for baritone and mezzo-soprano. It can easily be given by two middle voices and is sweet enough to suit a confectioner. It is, however, innocent of the progressions of thirds and sixths which mar and weaken so many works of this class.

The City Towers. Roeckel.

Scarcely above the numerous sacred songs of the bombastic school which England is just now pouring forth so copiously. It is for middle voice. Compass E-flat to F.

Savior Breathe an Evening Blessing. Duet. Lassen.

This is one of those arrangements which should be frowned down. It is here presented in the form of a duet for two medium voices. The voices cross and recross each other in rather a puzzling manner. It would be better to leave the compositions of Lassen in their original state rather than tack sacred words upon them in this manner.

Yellow Roses. Watson.

The Watsonian order of sweet, almost saccharine, tune and tinkling accompaniment, has become rather too familiar of recent months, to the reviewer. This song is quite of the pattern of its predecessors, although the waltz melody with which it begins is rather cheaper than usual. It is published both for high and low voices.

Chipperee Chip.
My Life Barque Floats to Music. } Willard Burr.

The first has scarcely all the brightness of the words reflected in its music, but the second has considerable beauty, although its changes of rhythm are scarcely necessary. This song, however, has made a much better impression upon the reviewer than the previous music of this composer. It shows some poetry of construction. If the composer would but lay aside his strivings after the difficult and the unusual, who can tell but what more real music might be the result. In any case we welcome the floating of his "barque" in more melodious seas than heretofore.

The Answer. C. Bohm.

A very neat song for soprano (highest note A) in the Carinthian folk-style which Koschat has made so popular.

The Gondolier's Song. Meyer-Helmund.

Sweetly melodious, with the usual tranquil serenade accompaniment. It deserves to become very popular in its school. It is published both for high and low voice, and is a vocal sugar-plum.

Changeless. Trotere.

The title describes Mr. Trotere's vein of composition, which is changeless. This is, as usual, very saccharine, and rather reminiscent. It is published for high and low voices.

The House where I was Born. Molloy.

Not quite up to the smooth and flowing style which characterizes many of Molloy's songs. The composer is evidently too prolific and is grinding out "pot-boilers." This is for alto voice.

My Soul is an Enchanted Boat Gerard Barton.

It is pleasant to know that this boat does not upset. Shelley's poem is treated in a poetic spirit in the music and deserves a place in the drawing-room repertoire. It is a wonder that more of the passionate poems of Shelley or Keats are not set to music. This interesting song is for tenor.

For You. Sydney Smith.

The veteran composer of piano music has here produced a song which will become very popular. It is in the conventional form of the English ballads of the present, with a waltz refrain, but it is one of the most melodious of its class. Published for all voices.

Love's Dream after the Ball. Czibulka.

A very pretty little tone picture with a dainty waltz as its chief theme, but affording at least one good contrast and making a good and agreeable etude for the young pianist in combining eighthnotes and triplet figures.

Duetto. Jadassohn.

Just the kind of work one likes to see in the hands of piano students. It is refined and poetic and is a sort of conversation between two musical voices.

Gavotte. E. Moor.

Even in these days when it seems to be showering Gavottes, a well-constructed, musicianly work such as this is welcome. The chief theme is especially graceful and the trio is in good contrast.

Prairie Flower Schottische. Houseley.
Paul Revere March. Stewart.
All in a Garden Fair. Waltz. Bachmann.
Blue Bell Polka, (Cornet). Cox.
Good Humor Rondo. Baumfelder.
Carmen. (Mandoline). Tipaldi.
La Esplanade. Mazurka. Harts,

These works are all good in their way, particularly the rondo and the souvenir of Carmen, but require no especial analysis.

MR. ARTHUR P. SCHMIDT, Boston and Leipsic.

Songs of Brittany. G. W. Chadwick.

The eminent composer has here set, to ancient Breton themes, a series of graceful poems by Arlo Bates. All are short, simple and interesting. At times one of the old church scales with flat seventh shows itself and whether the songs be ancient or not (the reviewer is not familiar with the music of Brittany) they have a quaint and very agreeable flavor, and will be very welcome to the vocalist's repertoire.

Nocturne in F. John Orth.

Very melodious and the themes are excellently contrasted. It is a work which should become popular in the best sense of the word. The chief theme has more originality then the rest of the work, however.

Staendchen. Hans Huber.

Short as this little rondo is it is full of originality, and will not only interest piano students of moderately advanced capacity, but their teachers as well.

Polonaise. Jadassohn.

Little as we care for further contributions to the polonaise repertoire, which, with that of the gavotte, is done to death, such a charming work is always sure to find admirers. Of course the chief theme presents the everlasting rhythm which has grown so distressingly familiar, but the contrasted theme in G flat is altogether beautiful and the work is good practice for students beside.

Arabesque. A. Longo.

Quite original and graceful. The constant treatment of the figure which appears in the first theme is done in a musicianly manner, and the work is above the average of drawing-room morceaux.

The Enchanted Spring. Schytté.

It is difficult to say anything new in regard to springs and brooks on the piano, for they all ripple in the same manner. It may be safely said, however, that this composer has not copied his predecessors, but has produced a work which is charming as music and useful as a study of the tremolo and of general finger action. There is just a little reminiscence of Rubinstein's "Feramors" in part of the second theme.

Preparatory School of Technique. A. Biehl.

The studies here presented have the merit of sugar-coating the technical pill in a very skillful manner. Every necessary point of practice is given, yet not one of the studies seems dull or prosaic. The set can be highly recommended.

15 Etudes to the Works of Bach. A. Chauvet.

A splendid set of exercises, giving plenty of two-voiced work for the fingers. They are well adapted to precede the inventions of the master. Some teachers find Bach to be his own best preparation, that is they begin at once with the two-part inventions, but these studies will be found a little easier, more practicable, and, at first, more agreeable.

Romance. Gurlitt.
In Bohemia. Polka. Klein.
The Mill Wheel. Lynes.
Mazurka. Duet for Teacher and Pupil. Maxson.

These are all excellent little works for the early stages of study and recreation. They are carefully fingered and ready for the teacher's use. They are easy and not in the least trashy.

Messrs. SCRIBNER & WELFORD, New York.

Scientific Voice, Artistic Singing, and Effective Speaking. Thomas Carter.

An analysis of a little volume with the above weighty and extensive title might be summed up in the words: "Important, *if true.*" The author promulgates more new theories in a few pages than his predecessors in the physiological field have given to the world in volumes. This is no fault, but some of the statements may meet with a Scotch verdict, "Not Proven." The analysis of the voice as a reed instrument is much more clearly down in the great work of Colombat de l'Isere, and the calmness with which the work of this celebrated discoverer in the vocal realm is ignored, calls for comment. The author has evidently no misgivings as to the soundness of his doctrine and the value of his statements, for he frankly states in his preface that *all* the recent works on this subject have failed to take a comprehensive view of the vocal mechanism, and with exceptional modesty says (page XIV, introduction) that he expects to have "many thousand of readers living in all parts of the world where our language is spoken." In America this kind of writing is classified as bombast and conceit, and it is an unpleasant duty to be obliged to say that this style is continued throughout the entire book. To quote the vagaries of such a writer of balderdash as "L. E." (Louis Engel) does not add to the value of the work, or raise one's appreciation of the discrimination of the author Altogether, apart from the anatomical chapters of the work, which are compiled with some care, the manner of the author, as well as the substance he presents, makes a most unfavorable impression. It is impossible to pronounce an authoritative opinion upon the new theories laid down as law by the author, without making many experiments both in the study chamber and the dissecting room, but if the table of over-tones given in the early part of the book is indicative of their reliability, one would hesitate to give full credence to them, for there is here a marked omission of statement as to the pitch of the 11th overtone. The theory that the air in the lungs is thrown into co-vibrations with each vocal tone is not yet proved, and the numerous sounding-boards enumerated on page 53 may be set down as rather chimerical. The enormous amount of space devoted to analyzing "If with all Your Hearts" is absurdly disproportionate, and in all the twenty pages devoted to the subject, absolutely nothing is said which is not already well known to every fairly advanced voca student. But the golden rules of singing, the advice as to nose-breathing, the anatomical plates, and the rules for the conservation of the vocalist's health, may all be subscribed to, and there is enough wheat in the volume to compensate for the chaff mentioned above.

Mr. THEODORE PRESSER, Philadelphia, Pa.

Music and Culture. Karl Merz.

If anything could emphasize the loss which America has sustained in the death of this great scholar and excellent musician, the book before us would certainly do it. In Europe the fact is now generally recognized that the musician requires to read works concerning his art which go beyond technical detail, and which teach him something of the scope, the purpose, the spirit of music. In America, however, such philosophical treatises are almost unknown. Karl Merz was fitted by study and nature to give such essays to the public, and in this book we find not only a number of valuable apothegms, but a series of well-considered essays on musical topics, which, although full of scholarly thought never become too abstruse for the general reader. One can re-echo every word of the eulogistic introduction by Constantin Sternberg and Johannes Wolfram. The first essay on "Genius and Talent" gives a discriminating analysis of the difference between these two attributes. We cordially assent to the proposition that talent is imitative, but it might be well to have stated in this connection that a careful talent often stands the world in good stead Ph. Emanuel Bach, for example, although not a genius, helped the cause of music along more than many a more gifted man. System and persistence are qualities which can elevate many a talent to a deservedly high position. "Success in Professional Life" is an essay which will do good to many besides those to whom it was primarily addressed. The article on "Schopenhauer's Musical Philosophy" is to our mind the most valuable essay in the entire work. In these days, when the works of Wagner are the most interesting musical topic, it is surely necessary that the student should understand something of the source whence he first drew his theories. Schopenhauer was Wagner's first light towards the true mission of music. Less valuable is the article on the "Music of Nature" for the subject is a fanciful one, but the essay is nevertheless far better handled than in Gardner's imaginative volume bearing the same title. A few misquotations of poetry may be condoned, and detract nothing from the value of of the work, which is likely to attain a position akin to that of the essays of Hauptmann or of Ehlert.

H. COLEMAN, 228 N. Ninth St. Philhdelphia.

Airs of all Lands. John Philip Sousa.

It is long since a more important work has been issued on this side of the water, for this volume is nothing less than a collection of the national music of all countries, published by command of the U. S. Navy department at Washington. Every country, oriental or occidental, is represented by one or more songs, and wherever a national hymn exists it is given, together with the name of both composer and author. Tribes and small principalities are represented as well as the larger nations. It is to be supposed that our consuls abroard have cooperated in the compilation of so important a work. Where no national song was in existence Mr Sousa (who is well-known as the band master of the U. S. Marine band) has given a typical melody instead, and thus such races as the Indians, the Cashmerians, the Bengalese, etc., etc., appear in various numbers. The words are often given both in English and in the foreign tongue. The only criticism the reviewer can pass on such a wonderful collection is a regret that the editor has deemed it necessary to add harmonies to melodies from nations possessing no harmony, since here it will be difficult to judge of what is original and what is added, and this may detract somewhat from the value of the work as a book of reference. Many footnotes, historical and explanatory, are given in the book, which is a necessity to every library, public or private. In attempting to harmonize some melodies which are built on pentatonic or hexatonic scales, the compiler has taken away the character of the music; but this only occurs with the songs of semi-barbaric races. The national hymns of all the greater nations are correct and form an absolute encyclopædia. The Rakoczy March is lacking, however.

The NATIONAL MUSIC COMPANY, Chicago.

In Thy Dreams, Love. C. H. Perry.

Another addition to the vast repertoire of waltz songs! It is not as comprehensible as one would wish to have it, for there are not only progressions of harmony which might be classed as "extra-hazardous," but there are mystical passages in high register, marked "Cello" and the whole progressions seem to have a too ambitious style, although the melody itself is very pretty and rhythmical. But the reviewer must add that the publishers, who know best, perhaps, label it as "a beautiful" song.

REINECKE BROS., Leipsic, Germany.

Aphorisms on Song Accompaniment. Dr. Carl Reinecke.

Few, very few musicians understand the art of song-accompaniment and of the laity not one in ten thousand understands how much of musicianship it takes to be able to support a capricious artist so that the vocal and piano-part shall be one in spirit. When Dr. Reinecke's little *brochure* shall have been read and understood the accompaniment will no longer be rated as an humble appendage to the singer, a disagreeable necessity only. The studies of the accompanist are admirably set forth in this pamphlet, the necessity of reading the C clef easily, the attention to ensemble, the acquisition of ease in transposition, etc. It is pleasant to find Loewe quoted, for the accompaniments of Carl Loewe are tone-pictures in themseives. The book, which is well-translated by Theodore Baker, deserves a double welcome, for it not only gives the views of a great man on an important subject, but it introduces his two sons to us for the first time as publishers. L. C. E.

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EDITORIAL ARTICLES.

By Louis C. Elson.

SHAKESPEARE IN MUSIC.

It may be regarded as an axiom that great poets produce great musicians. Whenever a poet gives forth a lofty thought there is sure soon to come a composer to give it a worthy musical setting. The influence of poets on music may therefore be regarded as a very real one. Shakespeare, for example, has been the cause of more compositions, the inspiration of more composers than any other poet. It is not necessary to speak here of the musical taste which Shakespeare himself possessed; suffice it to enumerate a few of the great musical works to which his plays have led. "The Tempest" has given rise to a symphonic poem by John K. Paine, and a ballet (!!) by Ambroise Thomas. "The Merry Wives of Windsor" has become a fine comic opera in the hands of Nicolai, and rumor says that Verdi is now essaying the same opera in vaster style, which such composers as Salieri, Balfe, Adolphe Adam and Ritter have used the libretto at one time or another. "Measure for Measure" led Wagner to compose "Das Liebesverbot" and the influence of Shakespeare on this great composer was always powerful. "Midsummer Night's Dream" caused Mendelssohn to write his playful overture, his grandest march, and some of his daintiest music in shorter form. "The Taming of the Shrew" introduced a real genius to the world (alas, too late to save him from a death caused by poverty) in the shape of Goetz. "Macbeth" inspired Verdi. "Richard III" caused Volkmann to compose a fine overture and to introduce "The Campbells are comin'" a century before it was written! "Coriolanus" brought forth nothing, although Beethoven's overture, written on Collin's drama, might suit well enough to Shakespeare's also. "King Henry VIII" caused St. Saëns to write a very long opera which deviates greatly from the Shakesperian plot, but contains a pretty Scotch ballet and some lofty music. "Julius Caesar" gave Schumann an opportunity to produce a large overture. "Romeo and Juliet" has inspired many composers; firstly Bellini set it as "I Montecchi ed i Capuletti," and then Gounod used the libretto; as an overture it appears among Tschaikowsky's compositions and is his best work in that form, becoming almost a symphonic poem; Feydeau, Vaccai, and Zingarelli used it; but the best inspiration in music which arose through this noble play was Berlioz's symphony of the same name, for in it the French composer tells the story of his affection and of his own Juliet, (Harriet Smithson) and besides he was a devout Shakesperian as far as his French instincts would allow him to be. "Hamlet" has been set by Thomas, and in a more worthy manner than the "Tempest" noted above, for this time we find an opera and not a ballet. "Othello" was weakly set by Rossini, but became the grandest opera of the whole Italian repertoire of recent days through the combined efforts of Boito and Verdi. Surely the fount from which the composers have drawn is a noble one, and it is not dry yet nor are all the compositions that were taken from it mentioned above, but sufficient has been collated to show that Shakespeare's influence was a very great one in the realm of music.

MUCH-USED SUBJECTS.

Although Shakespeare has been more universally set to music than any other poet, yet certain subjects used by lesser writers have achieved an amount of musical setting that is almost incredible. The legend of Faust seems at all times to have had an attraction for composers, and most of these who have used the subject have employed Goethe's great philosophical poem as the basis of their music. Probably the composer who came nearest to the poet's ideal was Schumann, who caught something of the contemplative character of the subject, although one could well have spared the setting of the weaker third part of the poem. Liszt used the subject as a symphony, in which Marguerite is the most excellently characterized figure. Wagner in a Faust overture strove to depict the character of Faust alone, without introducing Gretchen at all. Gounod, on the contrary, makes his opera of "Faust" hinge chiefly on the character of the heroine, and the Germans justly call the work "Margarethe." Berlioz, with his customary morbid style, turned from the Goethian story, which ends with the salvation of Faust, and produced a work in which the hero is sent to perdition, and which is called "The Damnation of Faust." Among large subjects "Faust" is the one best supplied with music from different sources, and probably the many contrasts of the subject, the fiery, proud character of Faust, the delicate and womanly Marguerite, the sardonic, mocking, merciless Mephistopheles, contribute to this.

When we turn to smaller poems, however, it is not so easy to see why certain ones should be so pre-eminent in the minds of different composers. "Du bist wie eine Blume" ("Thou art like a Flower") is probably the most composed poem in the world. We have *seen* some eighty settings of this poem, and there are over 200 in

existence. Goethe's "Ueber allen Gipfeln ist Ruh" is a prime favorite in Germany, and there are countless settings of this in different languages, even in the Russian Among English poems Tennyson's "Break, Break, Break!" seems to take the lead. The two first poems having been set to music by great composers, one would think that the lesser lights would let them alone, but experience teaches that the reverse is the case; the moment a master has set a poem to glorious music, all the composerlings rush to the same subject to show how much there is in the poem that Schubert, or Franz, or Schumann, or Brahms, have failed to perceive.

WEALTH, POVERTY, AND SALARIES OF MUSICIANS.

Probably Nero the emperor of Rome, was the richest musician that ever lived, but it may be contended that he did not make his wealth in the musical profession. Yet this is only partially true, for many of his courtiers were glad to curry favor with him by flattering his musical vanity and paying him enormous sums for his professional services, and he is said once to have received a sum equivalent to $30,000 for one night's musical services, which puts the prices paid to a Patti to the blush.

Among the real composers of the old school we seek in vain for a wealthy man. Palestrina lived and died poor although not in extreme poverty. Di Lasso came the nearest to being a rich man, because of the constant friendship of the Duke of Bavaria. Handel lost a fortune in trying to establish Italian opera in London, but subsequently regained more than this amount by the great success of his oratorios. His friend Mattheson was wealthy, but made his fortune rather in diplomatic service than in music. Beethoven died at least well out of the reach of poverty, spite of the fact that he represented himself as very poor to those who came to him in his last illness. After his death there were several bank certificates and bonds found hidden away in odd corners of his chamber. Bach was poor throughout his career, a fact to which his very large family may have contributed. At his death, to the ever-lasting disgrace of Leipzig, his wife was allowed to go to the poor house, where she died. Mozart died so poor that he was buried in the common grave in the Vienna cemetery and all trace of his body has been lost, although there is a certain doctor in Germany who claims to possess his skull. Schubert was probably the poorest of all the great masters, and some of his songs were sold for the munificent sum of twenty cents! At his decease it was difficult to raise enough money (by the sale of his few effects) to bury him. Wagner is a representative of the two extremes, wealth and poverty. In Paris at one time he felt the direct pinch of want, and no musical work was too humble for him to try. He arranged cornet solos, four-hand adaptations of operas, and even tried to get an engagement as a chorus singer in one of the cheap Boulevard theatres. When, years afterwards, he became the intimate friend of King Louis of Bavaria (it may be remembered that it was at this court, centuries before, Orlando di Lasso won wealth and renown) Wagner lived as a prince. In Venice where he spent the vacation that terminated in his death, he had a retinue of servants and attendants, a family tutor, etc., and he lived in a palace fit for a king; when he composed his study was decorated to correspond with the subject on which he was at work, and laces, fine velvets, flowers and perfumes lent their aid in stimulating the inspiration of the great composer of music drama. The picture is in vivid contrast to the poor Schubert dying almost alone, and to Mozart buried like a pauper, but Wagner was the modern exception, and there are today more poor and struggling musical talents and perhaps geniuses than there ever have been wealthy musicians.

WHO IS THE GREATEST LIVING COMPOSER?

This question has frequently been asked in recent days, it even forming one of a series of "prize questions" in a recent popular journal. It is impossible to answer such a question, natural though it be, unless we are told to what branch of composition it is intended to apply it. There are certain composers who give themselves up almost wholly to operatic composition, others who are entirely immersed in the sonata-forms of instrumental music, and yet others who deal almost altogether in the song-forms. Even were the question narrowed down to this specific character, still the answer would be an unreliable one, founded in a degree on personal taste and predilection. Who, for example, is the greatest operatic composer among the living? Here there are several who are able, yet all in entirely different schools, so that it is impossible to compare them or to measure one by the other. Ambroise Thomas has done fine work in the lyric school of opera. St. Saëns has given some excellent orchestration in grand opera, Gounod lives on in the light of the reputation he acquired long since in the composition of "Faust," but Verdi has over-topped them all in a degree in "Aïda" and in "Othello," while Germany and England remain in the second rank. When we come to the domain of symphony and sonata the answer is not at all difficult to give, for here Brahms has distanced his competitors, but Dvorak, Tschaikowsky and Rubinstein are by no means entirely out of the race. But there are other forms besides these; if one speaks of the pure style of the Lied Robert Franz is beyond all other composers, while, in the sacred cantata, requiem and small oratorio one finds Brahms and Dvorak competing closely for the victor's laurels, while Bruch, Sullivan and Gounod take the second place. This is an era of many good composers, but there is none so absolutely pre-eminent over his brother-musicians that we can resolutely and unhesitatingly call him "the leading composer." Ten years ago the task would have been easy enough, and Wagner would have been awarded the palm. It is, however, rare to find a genius so far above other musicians, in any branch of art, that he or she may be called the greatest. Who has been the greatest prima donna? We do not know. Who the greatest tenor. The same vague snswer, and so it must be in each department of music, for the many points of difference prevent a fair comparison. It would be a bold commentator who could prove Beethoven greater than Bach, or Bach greater than Beethoven.

If we take general musicianship and work in the various

musical fields of composition as our test we still find Brahms, Dvorak, Rubinstein, Bruch and Tschaikowsky demanding consideration of their claims and while they probably rank about in the order in which they are given, yet the question as to who is the greatest living composer is by no means settled by the opinion of one writer, or of a thousand.

TOO MUCH PIANO MUSIC.

Boston is a city of pianists and as such is inured to piano recitals of all kinds and orders. But there came a week during the past month when the very skies seemed to pour down pianists upon our defenseless heads. There was Perabo, and Baermann, and Faelten of our resident band of artists, and Madame Hopekirk, Franz Rummel, Vladimir de Pachmann and Scharwenka from foreign shores. With all due respect for the divine art of piano playing, this deluge was just a trifle too much. Such a concatenation of keyed work is apt to defeat its own ends, and naturally only half houses greeted some of the world-famous ones. Yet it was an opportunity for study which scarcely comes to even students in Germany once in a dozen years. There is no better mode of study for the advanced student than comparison, and each of these pianists had some point of difference from the other. The crisp, clear style of a Faelten made an admirable contrast to the delicate and emotional vein of a Perabo, and both were different from the intellectuality of a Baermann. Madame Hopekirk did a wise thing in retiring from public playing for a year and a half, and studying with Leschetizky. She comes to us now with a steady touch, an artistic insight which fairly distances the average female pianists. Franz Rummel toys with a technique as mighty as that of D'Albert and plays programs a yard long all from memory. De Pachmann might fairly share the title of "the great concert orator" with Von Bülow. Not a concert passes but he makes a half-dozen speeches to the public and to himself. He is no longer content with merely patting himself and crowing "Bravo Pachmann," he must commend the piano in a set speech, he must wave his hand in aerial conducting while playing with the other one, and he indulges in a hundred other tricks which prove that a man need not have either common-sense or dignity in order to play Chopin most daintily and effectively. Perhaps De Pachmann is the best living proof that a musician needs some educational counter-balance to his constant tonal study if he would be a well-rounded man. De Pachmann delights one with the beauty of Chopin at the same that he disgusts one with musicians. Of course Mr. Scharwenka is a musician of different calibre and understands not only to play notes, but something of the earnestness and dignity of his art as well. Yet even he might have come to us under better circumstances. When will the European musicians begin to understand that America has become something more than merely a field where fortunes can be made by trading on trans-Atlantic reputations.

There was an opera crisis in New Orleans: a deficit, recalcitrant artists, resignations, tears, and at last a strike.

EDITORIAL PARAGRAPHS.

By G. H. Wilson.

The situation in New York is somewhat calmer than one month ago. The *coup* of the directors of the Metropolitan Opera House had the effect of disturbing the waters as they had not been for many a day, partizans leaped to the breech and many and false were the interpretations of this act of the owners of an opera house. Particularly untrue have been the deductions of certain writers whose dislike of Wagner whetted their joy in what seemed his overthrow in New York. There need have been no misrepresentations of this sad happening. For seven seasons it has been the pleasure of the Metropolitan directors to furnish the country—their magnifcent establishment is national in influence—with representations of the greatest art works ever written for the musical stage. Exercise of this pleasure had not been attended with pecuniary loss, for, while the repertory of an opera house cannot be restricted to the works of one composer, when the operas and music-dramas of Wagner were performed attendance upon them was greatest. There is no disputing this fact. The history of the Metropolitan enterprise tells of the development of an acquaintance, admiration, enthusiasm and knowledge of the later works of Wagner among the cultivated in music. Each year since the "Meistersinger" was first introduced in New York, the momentum engendered by that look into the new manner of an epoch making genius has increased; "Tristan," "Siegfried," Die Götterdämmerung," "Rhinegold," as shown in their perfect state, added to it and more fimly held enchained those whom Wagner had enthralled. Nor was it an unholy embrace, for although the emotions were moved the intellect also admired. In a twinkling this group of rich men who have put the nation under obligations announce their desire for something new, having found someone who will take the responsibility of loss which a return to a less noble repertory involves. They say to the public: "Next season opera at our house will be sung in French and Italian, instead of German." That is all. There is nothing one can do except get all the good there is in the new lists. Tears are vain. Regrets are wasted. Thousands will sorrow at the loss of artistic prestige consequent upon the change, for the available works outside the Wagner music-dramas do not count as lofty or as inspiring in the aggregate as any list which is leavened by the master who stands supreme at the threshold of the world's theatre of music.

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While Theodore Thomas leaves New York because of insufficient support, a young conductor who counts his friends among the rich, raises a fund for the establishing of a permanent orchestra which for years was the hope, and should have been the reward, of Thomas. O times! O customs!

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Suppose, beginning next season, our friends the music

critics of New York try harder to find the best there is in Walter Damrosch. He is a fixture. He will have greater power and influence next fall than he ever has. What if the censors who have fixed him as with a lance should dare a kind word in future; it might help the lad.

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From Minneapolis has departed ere this Mr. Charles H. Morse, who has labored valliantly in that sterile country for his chosen art. In his Gounod Club (most absurd name) Mr. Morse held unflinchingly to a high standard, but, alas, the people of that wheat-growing metropolis know not but the chaff of music. Mr. Morse comes to Plymouth Church, Brooklyn.

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The annual report of the Secretary of the Worcester County (Mass.) Musical Association is a sensible document, not daring in its recommendations, nor too exultant in its retrospect. Worcester advances but slowly, 'tis true, but yet it advances. Next September it is proposed to do the whole of Handel's "Israel," and one of the latest English choral works, Dr. Bridge's "The Repentance of Nineveh." Dr. Bridge has written two ambitious choral pieces since Dr. Mackenzie gave us the "Rose of Sharon," the bloom of which (say parts one and two) Americans are slow in discovering; yet, passing Brahms and Dvorak, no composer since Mendelssohn has produced a choral work as scholarly or as poetic. The Worcester scheme also includes modest recognition of the American composer: Mr. Victor Herbert, a jolly Irishman who plays the cello well and who the last two seasons has held Mr. Zerrahn's baton at Worcester when that tall German citizen's arm was tired, has been commissioned to write a cantata. Mr. Herbert has found inspiration in a German poem by Rudolf Baumbach entitled "The Captive."

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The American composer was made ridiculous in Brooklyn not long since through the efforts of Mr. Wiske. a gentleman whose capacity for organization approaches that of the lamented Jerome Hopkins.

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Sims Reeves announces his "absolutely final farewell" concert for May 11, Mme. Christine Nilsson assisting. Mme. Patti is doubtless planning another American farewell, her advertising agent having caused her to be arrested.

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So Lehmann has sung in Paris and delighted the town! It was at a Lamoureaux concert and she chose only the music of Wagner. This month she appears as "guest" at the Vienna Opera and of her success our excellent Austrian correspondent (?) will tell in due course.

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Our friends, the Choral Society of Washington, D. C., are constant in their affection for the modern English composer.

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We should say more about music at the World's Fair if the prospects of the Fair were better.

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Here is a picture of London musical life drawn by a skeptic:—"I enter the drawing-room of the period. It is an afternoon 'at home,' or an evening assembly. A gifted foreigner has just arrived from Paris. She is led to the piano. Mdlle. Rubato has an incomparable touch and a great faculty for Chopin. In a Paris salon she sits down to her Erard; the room is instantly hushed in expectancy—you might hear a pin drop. We will give her a new experience. See, she sweeps the chords with a light preliminary improvisation. No one stops talking. Mdlle. Rubato looks up rather perplexed, and passes her pocket-handkerchief over the keys, which she quickly perceives cannot have been dusted that day; no, not for many a long day. She strikes another chord or two, still no one stops talking. Her quick ear detects a note in the bass and two in the treble decidedly out of tune. Then she knows the piano has not been tuned that month—no, not for many a long month. She strikes the octave and the perfect cadence with some natural impatience. There is no doubt the piano is out of tune. With the politeness of a foreigner, and with a look of something between resignation and despair, she begins a ravishing Nocturne of Chopin. A loud guffaw at the end of the room is evidence that the well-known wag of the season has arrived, and does not intend to be silenced by Mdlle. Rubato or anyone else. After all, its only the piano, and no one stops talking. Mdlle. R. struggles through twenty bars in a fever of rage and vexation, and at last, hammering a note loud in the middle of a bar, turns sharply round to a sympathetic friend, and rises abruptly from the music stool, exclaiming, 'Tiens! ma chére, je ne puis plus!' At that moment the unconscious hostess, who has heard the last loud notes and concludes that the piece is finished, hurries up with profuse thanks. Poor Mdlle. Rubato brushes by her with tears in her eyes, muttering under her breath 'C'est insolent!' and to her hostess's surprise gets down stairs and out of the house as quickly as possible. She doesn't realize that we are a 'musical people.'"

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A curiosity of criticism, also English:—"After service on Sunday evening last Mr. John F. Runciman's Choir, at St. Stephen's, South Lambeth, gave a recital of solos and choruses from the 'Messiah,' that well-known work by the esteemed composer, Mr. G. F. Handel. Madame Touzeau sang 'I know that my Redeemer liveth' with charming *verve* and *esprit de corps*, and Mr. Buchanan created quite a sensation by his delivery of a very high note in 'Every valley.' His rendering of 'Comfort ye' was also sufficient! Mr. Runciman's organ solos, interspersed and generally spread out over the whole evening, were of a taking character. In the 'Pastoral Symphony' ('Messiah') he elicited some charming effects from the muted trombone stop combined with the pizzicato of the closed swell shutters. The choruses were sung with great vigour and volume, the leads being attacked with special force. The congregation, a very large one, evidently appreciated the performance. We noticed one lady with two children leaving the church about the middle of the performance, the latter (the babies) being quite overcome with emotion. We are informed that the

amount in the choir fund boxes reached a previously unheard-of amount. This proves the superiority of Handel's music for church music to such selections as the 'Walkyrie Ride' and 'Ask a p'l'cem'n.'"

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"Ivanhoe" was produced at the magnificent new theatre erected out of the profits Mr. Carte has made on Gilbert and Sullivan preferred. The nobility of England, and many humble Americans who belong to that higher aristocracy of brains known as "the press," were present. The pit as usual was full of the vulgar, but the boxes, stalls and galleries were resplendent with beauty and brass (gold is meant). Arthur himself conducted, and the new opera moved with perfect smoothness. Viewed as a spectacle "Ivanhoe" must be quite fine (and we Americans who have seen Mrs. Thurber's "Lohengrin," and Mr. Stanton's "Asrael" and "Aïda" are *au fait* on tableaux and processions). London is enormously prejudiced in favor of Sir Arthur Sullivan, so it was to be expected favorable reports would be written on the *chef d'oueve* of a Knight. Mingled with civil but not profuse praises of his opera came the sincere regrets of some that "Ivanhoe" is not so good as "Patience" or "The Mikado!" How sweet is the innocence that knows only one standard in music. "Ivanhoe" starts with the prestige of a "swell" backing, and there will naturally be a desire on the part of the multitude to see the interior of Carte's beautiful theatre; but it is too early to say how much more of a work it is than Thomas's "Esmeralda" or "Nadeschda;" Mackenzie's "Columba" or "The Troubadour;" or Stanford's "Savanarola" or "The Canterbury Pilgrims," all operas of a serious and ambitious type written by men who have won their spurs since Arthur Sullivan wrote "The Light of the World."

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A very fair summary of the literary and musical side of "Ivanhoe" is this from the *London Daily News*, which paper (a tory we believe) is kind enough to compliment the American who made the adaptation from Scott's novel. The News said:—"In the book which Julian Sturgis has constructed from Scott's story, the principal situations chosen are those in Cedric's hall at Rotherwood, the tournament at Ashby-de-la-Zouche, the Friar's hut at Copmanhurst, the scene between the Templar and the Jewess at Torquilstone, the assault and burning of the castle, and the trial by combat at the Preceptory of Templestowe. From a literary point of view the libretto, blank verse or rhyme, shows the true poetic instinct.

"The music, as befits an English story, is for the most part thoroughly British in character. It is extremely rich in the lyric element, although the beautiful songs that Sir Arthur has provided are not dragged in inconsequentially, but grow naturally out of the situation. Free use is made of phrases representative of personages or events in the tale, but they are employed as 'remincent themes' rather than as leading motives, and always with judgment and effect. Pretentious concerted pieces for the chief artists, of which Italian opera affords so many examples, the composer consistently avoids; while the only trio and quartet are by no means its happiest features. On the other hand, many choruses have the true British ring, and the situations are treated with a power which Sir Arthur has not before had an opportunity to display. Dialogue has been replaced by a species of melodious recitative, monotony being avoided by varied accompaniments; the traditional chorus, who are wont to stand in a semi-circle and look on unconcernedly while tragic deeds are enacted before them, have been abolished in favor of moving crowds, and both in music and stage show there is a refreshing freedom from conventionality. As to the orchestration, necessarily more elaborate than in comic opera, it shows abundantly that fertility of resource, warmth of coloring, and exquisite finish for which all Sir Arthur's scores are distinguished."

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The next conductor of the Brooklyn Philharmonic Society will be Arthur Nikisch of Boston, whose orchestra, the Boston Symphony, will succeed the band Theodore Thomas provided and conducted.

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Orchestral conductors throughout the country would do well to look up the new works by Rubinstein (Antony and Cleopatra overture) and Tschaikowsky (Overture-fantasie "Hamlet") performances of which are noted in our news column. Both are highly praised.

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"The musical critics in Italy seem to agree that in Mascagni a new Rossini or Verdi has arisen," writes a correspondent. Rossini *or* Verdi is conclusive, yet they both wrote an "Othello."

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New York saw Minnie Hauk's Carmen last month, she having come to the Metropolitan as guest for a few performances. Of the assumption with which her name has so long been connected Mr. Krehbiel said in the *Tribune:* "Madame Hauk's Carmen has not changed in essence since it was seen last on the local stage. It is still an impersonation of marked and fascinating inviduality from a histrionic point of view. Vocally it is not so fresh and charming as it used to be, though it breathes the old spirit."

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Bayreuth in 1891 promises to be the focus of a greater company of pilgrims than ever before. The dreadful rumor comes to us that the enterprising "Cook's Tours" people are contemplating a coupon for the Wagner mecca. May the Gods or the Emperor William prevent this sacrilege. The schedule of next summer's festival plays is as follows:—Twenty representations will be given in all. "Parsifal" will have ten performances on the following days: July 19, 23, 26, 29; August 2, 6, 9, 12 and 19. "Tannhauser" will be given seven times: July 22, 27, 30; August 3, 10, 15 and 18, while "Tristan and Isolde" will be heard only three times, viz., on July 20 and August 5 and 15. Hermann Levi, of Munich, will conduct the "Parsifal" and Felix Mottl, of Carlsrhue, the "Tannhauser" and "Tristan" performances. Anton Fuchs, of Munich, will, as he did so satisfactorily two years ago, assume the stage management. The choreo-

graphic scenes in "Tannhäuser" (of course the Paris version) will be under the supervision of Miss Virginia Zucchi of Milan. Americans will find it convenient to order seats through Chappel & Co., New Bond St., London, and we would recommend all who look upon Bayreuth as a certainty this summer to communicate at once either with these reliable London agents, or send direct to Bayreuth Festival Committee, Bayreuth, Bavaria. To arrive at Bayreuth after that fearful three hours plod from Nuremburg and then find no tickets for any performance is not a new experience with expectant travellers, neither is it a humorous one. The price of seats is twenty marks, (German) or one pound (English.)

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The *London Musical Times* is fond of catching the slips of suburban writers, for they furnish amusing reading. A more careful scrutiny of its own February number would have prevented the statement that "Mr. Davies played Handel's concerto for oboe and pianoforte." Mr. Davies must have had a Janko keyboard for his feet. A new Easter anthem by Joseph Barnby, "Awake up, my Glory," is published in the February *Times*.

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Music in London: New Years witnessed a performance of "The Messiah" by the society Mr. Barnby directs. Miss Macintyre, Mme. Belle Cole, Mr. Lloyd and Mr. N. Salmond were the soloists. On January 21st "Israel" was heard under the same auspices, Mr. Lloyd and Miss Anna Williams being the prominent soloists. Mr. Barnby's jest of assigning the music of the "Lord is a Man of War" to all the tenors and basses, was observed as usual; how Handel would have chuckled at this use of Erba's tune. Mr. Henschel's third orchestral concert, the first since his ultimatum was pronounced, was given on January 15, before an audience larger than usual. The symphony was Beethoven's C minor; the soloist, Arthur Friedheim, in Liszt's E-flat concerto, and the new music, a Funeral March by Edward German, whose symphony in E minor was played two days before at Crystal Palace. Mme. Nordica was also heard at this concert. January 29 Mr. Henschel's composers were Mendelssohn, Mozart, Weber, Wagner and Mr. Percy Rideout. Mr. Henschel always thoughtful of aspiring talent played Mr. Rideout's symphonic poem to Shelly's "Epipsychidion." Mr. Bennett, in his analytical notes on the works performed at this concert, says, analysis of "Epipsychidion" is omitted at the composer's request. Perhaps Mr. Rideout is modest, perhaps he is a reformer.

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We hear with regret of the demise of the *London Musical World*. Since Dr. Hueffer's death the paper has been carried on by Mr. Jaques who, with his assistants, has produced an interesting, wide-awake, well written and a happy journal. We have valued it, for it came often and we learned something from it. It is quite the same with the exchanges of an editor as with one's personal or family intimates: Know the people (papers) who can help you or whom you can help; shun the mob.

The *World* could not have died of a broken heart for it was liberally quoted, especially in the Uuited States. It probably surrendered for lack of breath, in other words money; such a pity to die so. it is almost unartistic. Yet the *World* was the oldest musical paper in England. To be sure it had to rely for support on its unaided efforts. and if it was as polite in its business affairs as on its editorial page, it probably sustained many overdue accounts. Doubtless had the *World* been able to subscribe itself "journal to her majesty the Queen," or "periodical most favored by Sir Arthur Sullivan," it would have been alive today, for as the English like their butter, their chops and their bonnets from the shops royalty approves, why not their musical opinions also? There is every reason to believe the London Philharmonic Society would have been buried years since if its patrons had not been "The Queen," and gentlemen with titles representing numerous letters of the alphabet. On musical grounds it deserves the fate which has overtaken the *Musical World*.

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Since writing the above the ubiquitious Mr. Edmund Yates telegraphs to this country the news that Charles Hallé—who discontinued his London orchestral concerts after upbraiding the public in a curt circular for its neglect—has given another at the request of the Prince of Wales!

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The representative male singing society of New York is the Mendelssohn Glee Club, whose conductor is Joseph Mosenthal. So great is the prestige of the club that its waiting list bears the names of scores of infants in arms, some of whom, it is prophesied, will, in a couple of generations, be voted upon. Let us analyze one of their programs, that of the first concert of the present season. It consists of ten numbers. Six are for chorus: "Daybreak," Rietz; "Thanatopsis," Mosenthal, a setting for chorus of the whole of Bryant's poem, especially written for the club; Spring Song, Gilchrist; "The Dew Drops Fall," Krausn; "Suabian Folk Song," Zehngraf; Battle Song from "Rienzi." The soloists were the Beethoven String Quartet, and Miss DeVere. The club never gives works written with orchestral accompaniment, and its concerts receive no critical mention from the leading papers; neither do the concerts of the Musurgia, Rubinstein or Orpheus, companion societies to the Mendelssohn. The work of these societies is looked upon as level with that of the miscellaneous concert, and the *soiree*, and consequently passes with bare mention. In Boston the case is quite different. While we have no society whose aim is not higher and whose programs are not of a more musical quality than those of the four belonging in New York, our private clubs, for such the Apollo, Cecilia and Boston Singers are, are dear to all who have Boston's musical interests at heart; their work is carefully made public and their interests cherished. Boston owes a great debt to her private singing clubs.

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Edouard Strauss has returned to Vienna and if cor-

rectly reported in the *Evening Leaf* of that city has been telling Munchausen tales of Boston. About his opening concert here—which was his first in the United States—the fibbing Edouard said it was attended by 5000 people representing the most respectable element, one third of whom were in their shirt sleeves! Here is another whopper: "After the fourth piece the audience whistled and hissed and I was told that this was the way the American people showed their appreciation of a good thing." There are other ratified falsehoods in the article, but we have no more space in which to record what, if true, are the expressions of a spiteful whippersnapper. But it is funny to hear such things said of us. The writer remembers uttering a loud hiss at the first Strauss concert, but it was intended in disapproval of one of those awful "arrangements."

Music in Boston.

Mr. Nikisch is not proving himself a successful program maker. When he leaves the banks of the Rhine in search of a composer he selects oft-times a very worthy musician but chooses a work which, perhaps, for a long time has stood on record as the only composition by this very worthy musician heard in Boston. A case in point is Mackenzie, and his Ballad "La Belle Dame sans Merci," played at the concert of January 10; surely Mr. Nikisch must know that acceptable concert pieces, not symphonies, by English composers are rare, and that Mackenzie's overture to Shakespeare's "Twelfth Night"—a work dating from its composer's maturer days, while the Ballad is a youthful work—is accounted a superior piece of writing and has not been heard here. Mr. Nikisch is showing apparent limitations in drawing even ever so little from the works heard here only last season for performance this season. It cannot be because the library of the orchestra is exhausted! No, Mr. Nikisch should remember that he cannot model a season of twenty-four concerts in Boston on the basis which would serve Leipzig with her four or eight. We are an eclectic community in point of musical culture, our symphony scheme is of the broadest and we want it broadly treated by our conductor, who is its sole dictator.

The concert of January 10 presented two features of particular interest, namely Arthur Foote's new symphonic prologue, "Francesca da Rimini," and Helen Hopekirk, pianist. Mr. Foote's piece is the strongest as regards its musical frame and the vitality of its ideas of anything he has done along similar lines. It is a concise and telling composition, a little freer in form than an overture, but at no point radical in treatment. It tells us how near we are in this country to forming a school, and recalls with pleasurable excitement the fact that right here among us is the nucleus of this school. The prologue is scored with more freedom than Mr. Foote has showed before and, owing to the use made of the brass-wind, is finely sonorous and moving. Mr Foote conducted the performance with excellent success Mme. Hopekirk, since she was heard in Boston five years ago, has added several inches to her artistic stature. Her performance of the eloquent Tschaikowsky B-flat minor piano concerto was a fine piece of work, judged either aesthetically or from the standpoint of the virtuoso. The symphony at this concert was Volkmann's in D minor. In thirty-six concerts Mr. Nikisch has played all of Volkmann's orchestral works save a suite or, maybe, a serenade. As I know of no posthumous catalogue of the old gentleman's compositions, I have every reason to think that Mr. Volkmann will not turn up again this year in Music Hall.

An archaic novelty in the shape of a concerto for strings by Handel was played at the Symphony concert of January 31st. It is one of a set of twelve dating from 1739, a period when Handel was a mighty man in England. This particular work, No. 5, in D, happens to be unfinished. From the first bar of what is a rather solid fragment of seven movements there is no doubt as to who wrote it; it is only in some of the airs of his oratorios and operas that one cannot distinguish Handel, and the reason of this is clear to those who know how great a thief of other men's melodies the old master was. Two symphonies were played at this concert—Schumann in B-flat (his love song to Clara Wieck) and the C minor of Brahms, illustrating anew Mr. Nikisch's limitations as a program maker and his willingness to make last year's lists serve so soon again.

Xaver Scharwenka and George W. Chadwick held honorable place in the Symphony program of Feb. 7. Both were represented by characteristic compositions and both appeared in person to aid the interpretation of their respective works. Mr. Scharwenka is one of the best-known piano teachers in Europe whose Berlin school is held in high esteem, while its founder and principal, through his compositions, is known in two hemispheres. Scharwenka is just now taking an outing in this country. A genial man, perhaps less of a *gallant* than ten years ago, his visit has become both a social and musical delight. He played at this concert his B-flat minor piano concerto, a work quite free in form, sparkling with bright touches in the orchestral portions, brilliant and virtuosic in the solo instrument. Neither deep nor profound it is interesting. Scharwenka plays with especial elegance of style; his technique is without flaw and his touch is most musical. He plays "with love," with an abandon in which, however, the musician not the virtuoso predominates. He was heartily received. Mr. Chadwick was represented by his B-flat symphony, one of the best compositions in the larger forms an American has yet put forth, and, it may be added, one of two symphonies by native writers published by an American firm—the other is Prof. Paine's "Spring" symphony. The first movement of Mr. Chadwick's symphony is strongest in conception; thematically it is admirable, the subjects are handled with vigor and without a trace of dullness, while the instrumentation is warm in color. Fancy and imagi ation, as well as sentiment, pervade the middle movements while the finale is a vigorous piece of scoring. Not only is Mr. Chadwick a scholarly man but he has humor; these traits show in the work under notice. Mr. Chadwick conducted the performance of his symphony; within two years, with the added experience which the training of two societies gives, he has made marked advance in all that appertains to a good conductor, certainly he handled his players at this concert with the ease of a veteran and made his effects with a sureness begotten of familiarity with the manifold demands of the position.

At their second concert this season the Handel and Haydn Society gave Dvorak's Stabat Mater, the loftiest in conception of any choral piece by the Bohemian master. Compared with familiar settings of the hymn it has little in common. As The Cecilia society had twice performed the work here we must confine our remarks to a consideration of the performance

It showed a brave spirit in the old society to study such a difficult composition, and while the result was not all that was demanded it was good enough to warrant further excursions from the dust-covered classics which have been its mainstay. The Handel and Haydn Society has yet to acquire as good an expressive style as is possible with the present chorus. Because of its numbers a volume of tone is produced which, aided by the orchestra, is moving and impressive; but when its manner of singing is analyzed expression is found to be but dubiously outlined. The choruses had been carefully studied and there was apparent pleasure among the choristers in the performance of so vital a task. The orchestra chosen as usual from Boston Symphony players was entirely satisfactory as regards tonality, but under Mr. Zerrahn lacked somewhat of precision. The soloists were Miss De Vere, Miss Winant, Mr. W. J. Winch and Mr. Emil Fischer. Miss De Vere is a sincere and thoroughly equipped artist whom it is a pleasure to praise. Miss Winant sings with a more exaggerated sentiment than formerly; if her voice production were better one could come to a consideration of her interpretation with a surer chance of doing her justice. Mr. Winch does not relax the throat in singing. In style and temperament he is ideal, but so long as he puts such a strain on the whole body, particularly the muscles of the throat, in the act of singing, his art cannot in the mind of the judicious be praised. Mr. Fischer sang acceptably.

The second Apollo Club program this season was: "Slumber holds him fast," Cornelius; Folk Song, Kremser; "O Time of Roses," Rudolph Wagner; "Free Lances," G. E. Whiting; "The Haunted Mill," Templeton Strong; "The long day closes," Sullivan; "The Thunder Storm," H. Mohr. The novelties were by Cornelius and Mohr. The excerpt from Cornelius's opera, "The Barber of Bagdad," (reviewed by Hanslick in a recent HERALD) is a sensuous bit of love music for tenor swain and sympathizing attendants, the obligato in which was beautifully sung by our best tenor vocalist, Mr. G. J. Parker. The singable English translation was made by Miss Margaret R. Lang. Mohr's "Thunder Storm," though predicted by various local weather bureaus had not encircled Boston before; though differing somewhat in realism from those furnished by nature it is a clever counterfeit. The most imaginative music given at this concert was the idyl by Strong, charmingly scored for orchestra and vocally effective. Mr. Whiting's spirited "Free Lances" is always a favorite; it was written for the Apollo Club. The lighter dainties served by the club were pleasing to the palate and were not without musical value. The lovely tonality of the singing is still the envy of companion societies among us. Mr. Lang's constant and unfailing enthusiasm is apparent in the *esprit* with which the club carries a performance to success. Miss Elazabeth Hamlin was the soloist, singing Mendelssohn's worn-out concert aria, "Infelice," and a pretty song by Mr. Nevin called "Doris." "Doris" is a pastoral but in her orchestral dress is somewhat heavily clothed. Miss Hamlin is a conscientious singer whose method is not quite free enough to permit her to do equally well at all times. The orchestra played two movements from Cowen's horticultural suite ("Language of the Flowers.")

A concert by The Cecilia belongs in the record we are making. It consisted of choruses and part songs, the sort of thing this society must do at least once a year, as its funds will not permit a strict adherence to the secular or sacred cantata, a line of work it has done so well in the past as to emphatically raise the musical prestige of the city. The Cecilia sings partsongs charmingly but its active members have got beyond the stage of musical sweets; they find their greatest pleasure in studying a work not in balancing the minute differences between *piano* and *pianissimo*. There is to them inspiration in the "Odysseus" and the sonorous Berlioz Mass, which is good for grown men, but to nine-tenths of Cecilia choristers it is time thrown away to perform Smith's "Lullaby," or Jones's "Song to a Herring." The program of the concert under notice included a selection from the St. John "Passion" of Bach, namely the air and choral "Beloved Savior, wilt thou answer;" Schubert's "The Lord is my Shepherd;" Mendelssohn's "Judge me, O God;" Leslie's "Lullaby of Life;" MacCunn's "It was a Lass;" Fanning's "Song of the Vikings;" the finale from the first act of "Euryanthe;" "The Old Man," Haydn; "The River Sprite," "The Sea hath its Pearls," J. C. D. Parker. The imported soloist at this concert was Miss Mary Howe, who sang an aria from Bizet's "Pearl Fisher's," the obligato in the "Euryanthe" excerpt and songs by Grieg and Schubert. As formerly Miss Howe's forte is bravura. She has a wonderful upper voice and her technique is in some respects extraordinary. In common, every-day soul singing, Miss Howe does not satisfy.

Mr. Baermann gave the fourth of his chamber concerts with the assistance of the Adamowski Quartet. The program included a quartet by Mendelssohn, a sonata for piano by Beethoven, and Chadwick's piano quintet in E-flat. Mr. Chadwick's quintet is perhaps the best piece of chamber music yet written by the younger American group; that it is frequently played through the country is evidence of its intrinsic merit. The fourth Kneisel Quartet concert was given with the assistance of Mr. Ernst Perabo. Mozart's string quartet in D minor, Rubinstein's sonata for piano and 'cello in C, and Schubert's impassioned B-flat piano trio constituted the program. Mr. Perabo fits into the refined and subjective Kneisel group quite as well as any of our home pianists; he is an admirable ensemble player and reveres his composer.

De Pachmann's recitals of Chopin's music have been marred by the silly gyrations, speeches and other mannerisms of the player. In the class room it might be amusing, after hearing such beautiful piano playing as De Pachmann's, to see him stand on his head; but feats which properly belong to the circus are out of place in a concert room. A superb exhibition of piano playing was given at two concerts by Franz Rummel, who has all of D'Albert's power and more refinement than the Germanized Scotchman. Mme. Hopekirk's two piano concerts were attended by large audiences which gave her intellectual readings their careful attention. The Orchestral Club, G. W. Chadwick, conductor, brought out Lloyd's "Hero and Leander" on Feb. 10, a work of pleasant interest. The club has a vocal adjunct of good quality. The solos in the cantata were sung by Mrs. T. P. Lovell, soprano, and Mr. Heinrich Meyn. Mrs. Lovell has a bright soprano voice, and Mr. Meyn an earnest dramatic style. The orchestra, not yet composed entirely of amateurs, played the "Freischütz" overture; Gounod's obsequies over a Marionette, and some Scotch dances by Langey. Mr. Krehbiel closed his series of Wagner lectures which have been edyfying and instructive. G. H. W.

The rumor lately going the rounds of the newspapers to the effect that Franchetti, composer of "Asrael," has become crazy, is contradicted. The rumor originated in the fact that a man bearing the same name was recently consigned to a private mad-house in Genoa.

Music Outside of Boston.

NEW YORK.

At the Metropolitan Opera House the novelty was a ballet, "Dresden China"; paired with it was Cornelius' comic opera, "The Barber of Bagdad." "Die Walküre," "Siegfried" and "Die Gotterdämmerung" of the dramas of Wagner's "Nibelungen," have been revived within the month. Mme. Minnie Hauk appeared in Meyerbeer's "L'Africaine." Rubinstein's new overture, "Anthony and Cleopatra," was played at the fifth concert of the Philharmonic Society, also Schumann's B-flat symphony and Schubert's "Unfinished"; the soloist was Mrs. Bloomfield-Zeisler. Mr. Damrosch produced a scene from "Die Götterdämmerung," new to the concert repertory, at the last Symphony Society concert, namely, Waltraute's recital: Frau Ritter Goetze was Waltraute, Frau Schoeller, Brunnhilde. The fourth Boston Symphony program included Brahms's second, D major, symphony; the "Waldweben" from "Siegfried," Cherubini's overture to "Anacreon," and Mozart's D minor piano concerto, with De Pachmann, pianist. Xaver Scharwenka made his debut on January 23, choosing his B-flat minor piano concerto; at the same concert selections from his unfinished opera, "Mataswintha," were performed. February 3, Berlioz's "The Damnation of Faust" was performed by the Symphony Society orchestra and chorus of the Oratorio Society, Mr. Damrosch conducting, for the purposes of charity; the soloists were Mrs. Anna Burch, Mr. Dippel, Mr. Fischer. The Chorus Society gave Massenet's "Eve," with Mrs. Anna Burch, Mr. William Denniston and Mr. B. B. Young, soloists. Another interesting concert, though on a lesser scale than the first, was given by the Manuscript Society. The program, devoted to American composers, included a sextet by J. H. Beck; piano trio by Constantin Sternberg, and some Wedding Music for strings by E. Nevin. The Orpheus Society devoted its second concert to the native composer, performing, with the assistance of the Thomas orchestra, a minuet and passepres by Max Vogrich; Arthur Foote's suite for strings in E major, and Templeton Strong's "The Haunted Mill." The Metropolitan Musical Society brought out at its second concert a new cantata, of slight scope, "Hymn to Apollo," by Martin Roeder, a Dublin composer. Mary Howe, soprano, and Mr. Planel, violinist, were the soloists. The Mendelssohn Glee Club on February 10, performed new music by Joseph Mosenthal ("The Gladness of Nature," "The Siesta"), George Ingraham ("The Jumblies"), C. B. Hawley ("Bugle Song"). Under the direction of Anton Seidl the following fragments from Wagner's "Parsifal" were given at the Metropolitan Opera House: prelude; scene between Parsifal and Kundry in act two; the Good Friday music; return of Parsifal to the domain of the Grail, and the final scene of the drama. The soloists were Frau Schöller, (Kundry) Mr. Gudehus, (Parsifal) Mr. Reichmann, (Amfortas) Mr. Fischer, (Gurnemanz.)

At the fourth Brooklyn Philharmonic, Tschaikowsky's new overture-fantaise "Hamlet," received its initial performance in the country; at the same concert three scenes from Berlioz's "Romeo and Juliet," St. Saëns' violin concerto, op. 58 (Miss Powell), and Mozart's G minor symphony were played. The third in Mr. Wiske's series of national and international orchestral bouts was devoted to the men of Italy; the program developed some unoriginal music by Pizzi; the most musical number on this *Italian* program was Schumann's song, "Sunshine." The Seidl Society gave some Wagner music, some that was French and a new symphonic poem, "Francesca da Rimini," by the Italian Bazzini, at its seventh concert.

PHILADELPHIA, BALTIMORE, WASHINGTON.

On its February trip the Boston Symphony Orchestra played the same program in Philadelphia and Baltimore: Overture, "Benvenuto Cellini," Berlioz; Concerto for piano in F minor, Chopin (De Pachmann); two movements from Tschaikowsky's F minor symphony, and Raff's "Im Walde." The Orpheus Club, M. H. Cross, conductor, gave their second concert on February 7. The program included part songs by Gericke, "O World Thou Art So Wondrous Fair," Abt. Kucken, Greger, Attenhofer and Durner. The soloists were Mary Howe, soprano, and Maud Powell, violinist. At one of Carl Gaertner's chamber concerts Mrs. Louis Maas, pianist of Boston, assisted. The fourth Adamowski Quartet program included Beethoven's Serenade Trio, op. 8, and Schubert's A minor quartet. The Philadelphia Chorus, C. M. Schmidt, conductor, gave Gounod's "Redemption" with Miss De Vere, Mr. W. H. Rieger, Mr. E. F. Bushnell and Mr. D. M. Babcock, soloists.

The Baltimore Peabody concerts have begun ambitiously. At the first one, January 31, Rubinstein's "Anthony and Cleopatra" overture was played for the first time in the country, and Asger Hamerik's "Symphony Majestreuse" also for the first time in the country. The concerts this season by the Baltimore Orchestra, Ross Jungmickel, conductor, have been four in number; Xaver Reiter, whilom hornist and poseur of the Boston Symphony Orchestra, was the soloist on January 29.

The Washington Choral Society gave the second concert of its eighth season on February 4. The chorus selections were: "The Cotter's Saturday Night," Mackenzie (first time in this country); "Into the Silent Land," Arthur Foote; "Bells of St. Michael's Tower," Stewart; "Wynken, Blynken and Nod," Nevin. The soloists were Miss Mary Howe and Mr. W. J. Lavin.

NEW ENGLAND.

New Haven on February 16 heard the Boston Symphony Orchestra play Beethoven's "Eroica" symphony, the "Waldweben" from "Siegfried," and the F minor concerto of Chopin, with Mrs. Bloomfield-Zeisler, pianist. At Worcester, Mass., under the direction of E. N. Anderson, portions of Handel's "Messiah" were performed with a chorus of one hundred, orchestra of twenty-eight and local soloists. At Bridgeport, Conn., the Choral Society under Mr. Sanford gave Hamish MacCunn's "Bonnie Kilmeny," one of his early cantatas, on February 17. The first concert of the new Musurgia Club of Hartford, was given January 16, N. H. Allen, conductor. Raff's "Morning Song," Grieg's "Landsighting" and Rheinberger's "Toggenburg" were the important numbers.

MIDDLE STATES.

The Musical Association of Alleghany City (Pittsburg) gave concerts on December 9 and January 20. The program included Hiller's "Song of Victory," choruses and part songs by Smart, Gounod, A. M. Foerster and others. Matters in Buffalo are fairly active, the Orchestra Association under John Lund's baton has already given four concerts this season. At the second Orpheus concert, Mrs. Carl Alves and Miss Maud Powell were the soloists. For the May festival of the Musical Association, May 20-23, Massenet's "Eve," "King Rother"

by King Waldsee are already in rehearsal. The Boston Symphony Orchestra is engaged but it is not said that Mr. Nikisch will be the honorary conductor. The Kingston (N. Y.) Philharmonic Society gave its first concert under the lead of W. R. Chapman, on February 11. Among the selections for chorus were: "Festival Chorus," Max Vogrich; "Song of the Shepherdess," E. N. Anderson; Sanctus, A. Gori.

THE WEST.

At Mr. Liebling's chamber concert in Chicago on January 19: Arthur Foote's Sonata, op. 20, and a trio by F. Brandeis in G, op. 71. The second Apollo Club concert was miscellaneous in character. No novelties or music of particular value was presented The soloists were Mrs. Arthur Nikisch, soprano; Mr. Clarence Eddy, organist; Mr. Del Puente, baritone.

The third symphony concert by the Milwaukee Symphony Orchestra, Arthur Weld, conductor, was marked by this ambitious program: Overture, "Fingal's Cave," Mendelssohn; Symphonic Allegro from "Praise Song to Harmony," F. G. Gleason; suite, "Peer Gynt," Grieg; Symphony No. 1, in C, Beethoven; Overture-fantaisie, "Romeo and Juliet," Tschaikowsky. The soloist was Miss Christine Neilson. The romantic predominated in the fourth program (February 12): Symphonic prologue, "Francesca da Rimini," Arthur Foote; three movemennts from "Scenes Pittoresques," Massenet; symphony, "Im Walde," Raff. Mrs. S. C. Ford, soprano, was the soloist.

Three concerts have been given in the St. Louis Choral Symphony series, Joseph Otten, conductor. More important instrumental numbers were: "Beethoven's "Pastoral," Grieg's "Peer Gynt," Haydn's symphony E-flat. At Christmas "The Messiah" was given. February 9 Mr. E. R. Kroeger gave a concert of his own compositions; the program included a string quintet in C, and a Sonata for piano and cello in C minor.

The Detroit Symphony Orchestra, after a year's respite, has reorganized under Rudolph Speil. On January 20 the Philharmonic Society of Indianapolis, Ind., Max Lechner, conductor, gave a concert, the important feature of which was Stainer's cantata, "Daughter of Jarius." In San Francisco the Juch English Opera Company has met with favor and aroused some enthusiasm by its performances of "The Flying Dutchman," "Die Walküre," "Lohengrin" and "Tannhauser." Mr. Neuendorff is the conductor. The third concert of the Loring Club, February 4, was given with the assistance of the Schumann Club of sixty female voices. Schumann's "Pilgrimage of the Rose" was the important number.

IN GENERAL.

The Mozart Association of Richmond, Virginia, Clarence A. Marshall, conductor, gave Cowen's "Rose Maiden" on February 8. Among the soloists were W. J. Lavin and Dr. B. Merrill Hopkinson. The Philharmonic Orchestra, J. E. Shaw, conductor, has given two concerts, the programs, though mixed, represent a striving for good music. On Feb 9 the Dayton Philharmonic Society, Mr. W. L. Blumenschein, conductor, gave Gounod's "Redemption." Mr. Lemmon and Mr. Maish of Cincinnati were among the soloists.

G. H. W.

HANSLICK'S FEUILLETON.

FERDINAND HEROLD.

On the One Hundredth Anniversary of His Birth.

(Translated for the MUSICAL HERALD by BENJAMIN CUTTER, from the Vienna Free Press of Jan. 28, 1891. This translation is copyrighted and permission to reprint is withheld.)

One hundred years ago, on the twenty-eighth of January, 1791, there was born, in Paris, Ferdinand Herold, the composer of *Zampa* and of *Pré-aux-Clercs*, who, by his intense and peculiar talent and its strong and lasting effects, asserts today a distinguished place in the history of the French opera. His nation ranks him among its things of glory and calls him especially "the poet of French music," also, the "Weber of France." Said Auber: "Herold had quality, but I have quantity" But the composer of *Masaniello* did himself an injustice, for to him we are surely indebted for works of "quality"—although there lies hidden in his words a grain of truth In his best moments Herold's talent shows more depth and more color than Auber's lightly fleeting muse. Chronologically France's first romantic composer, Herold met with the liveliest sympathy in Germany, his *Zampa* having, indeed, greater effect there than in its native land. Today, when Paris commemorates its dead by a festival performance, the only shadow on it will be that caused by the sudden and universally lamented decease of the ballet composer, Delibes. Not only every opera stage in France, but also the leading stages of Germany will remember Herold today by the performance of some one of his operas. Vienna especially can ill afford to be out of line. Only a short time since is it, that, while Balf and Scheidemantel were starring among us, we realized anew — after sixty years — the undiminished vigor of *Zampa*; could our opera house supply the proper voices, *Pré-aux-Clercs* would awaken a like enthusiasm. During the Thirties and the Forties Herold was one of Vienna's greatest favorites. At a time when we were flooded with operas from France, Germany and Italy — a time not like the present, when starved for material the next best thing is laid hold of—*Zampa* became our property, was actually naturalized here. It filled four opera houses and our most famous singers rivalised in the title role. Herold's *Pré-aux Clercs* also had its period of the greatest favor, to say nothing of smaller works like *Marie* and *La Clochette*. But today the Court Opera repeats that mournful role which it played on the centennials of Spohr, of Boieldieu and of Auber, that of unjust forgetfulness.

Ferdinand Herold came from a musical family of German origin. The grandfather was organist in an Alsatian village; the father, born in Alsatia, studied with Philip Emanuel Bach in Hamburg, and settled in Paris as a piano teacher. He composed a quantity of things for piano and for harp. The father's death placed the widow in great distress as to her son's future. Carried away with music the boy would have nothing to do with an official career, altho the minister, Chaptal, promised him both position and advancement. The mother conceives a bold idea; she shows to the veteran, Gretry, a composition of her boy of twelve years. The famous composer of *Richard, the Lion-Hearted*, examines the pages carefully, and returns them with the words, "It is full of mistakes, but let him go on. You may be at rest about his future." And the mother beheld the realization of Gretry's words, the triumphs of *Zampa* and of *Pré-aux Clercs*, and passed thro as well the bitter pain of surviving her son twenty-seven years. Sixteen years of age, Herold entered the Conservatoire, an excellent violin player and a pianist of the first rank. Mehul instructed him in composition, and opened his heart to the boy. As possessor of the Prize of Rome Herold in time went to this, the immortal city, and thence to Naples, where he taught Murat's daughter piano playing. January 15, 1815, the Neapolitans were given a new sensation: they heard and applauded an Italian opera composed by a Frenchman, *The Youth of Henry the Fifth*. The opera proved pleasing and kept its place on the repertoire. But the young composer wrote, very ingenuously in his diary: "I think it is a failure. Every performance shows me new mistakes; there are phrases and long stretches and ideas of no meaning, which sound pretty in the study but ineffective on the stage. I will draw good from this for a future work." The Italians accused him of taking Mozart as a model and of writing "learned music." He, however, is not disturbed, and writes his mother: "I think the Italian serious style is bad; I want to study in Germany." This young composer, trained to the severe style by Mehul and constantly longing for German music, was more and more repelled by Italian music during his two years' stay. In like proportion grew his desire for Germany, especially for Vienna. With much danger and many pains he began his journey. Fourteen days after leaving Venice Herold reached Vienna in a miserable condition. Having no pass it costs him much trouble to find lodging even in a small suburban inn. His position becomes more precarious; Austria and France are at war; the police are on the lookout for foreigners without papers

and for French spies. After many vain attempts to gain the right of residence, Herold knocks at the door of Salieri, court capellmeister. This much cursed but yet kind-hearted man procured for the stranger an audience with Talleyrand, the representant of France at the Vienna Congress. Herold is now let alone. So often as he can, he goes to the Kärntnerthor theatre. He is charmed with the Vienna orchestra, charmed with the operas of Salieri, Gyrowetz, Weigl, most of all with the *Magic Flute*.

But Herold was a child of mood, of momentary impression. He jeers, indeed, at his own weathervane nature: "Now, when I can live quietly in Vienna, I burn with a longing to travel again." Separated from Italian music, he is homesick for it. "So contented as I am," he writes in his diary, "to have left Italy in order to study the German style, I still recognize that it might be dangerous to listen exclusively to this strong, concise music, which speaks only to the ear and understanding, not to the soul. Alas, what bad things haven't I said about Italian music? Every day I see how far in the wrong I was." Within him there began, as one sees a compromise of the German and Italian styles, in the spirit and style of the French nation. In the fall of 1815, we find him again in Paris. Despite all his efforts he fails to get hold of a libretto, altho he finds a transitory engagement as piano accompanist at the Italian Opera managed by Madame Catalani. But Catalani's ambition was to shine alone, and as her acting was as poor as her voice was brilliant, (its rapidity that of a rocket, and equally as devoid of soul), the theatre, under her direction, was soon completely ruined mind. Her made up to undertake a concert tour of all Europe, she sought Herold as her *compositeur-accompagnateur*," and tho long unwilling he had about agreed when an unexpected occurrence fastened him to Paris for the rest of his days. Boieldieu, composer of the *White Lady*, sends one day for Herold, personally unknown to him, and says to the young man, with his friendly face at times drawn with pain: "I am busy making an opera, but the gout plagues me so that I don't get ahead. The first act is finished; will you compose the second?" As if struck by the lightning of Providence, Herold stood for some minutes speechless, before he could accept the offer and thank the master composer who so generously opened a career for him and to whom to the end of his days he showed the most touching gratitude. From the moment of acceptance they became the heartiest of friends; but to the older man fell the sad lot of mourning the death of the younger. The opera was a musical firework for the wedding of the Duke of Berry. It was called *Charles of France* and was given with success. As Boieldieu's collaborator, Herold could now boldly approach librettists of fame. Théaulors gave him his libretto, *Les Rosières*. Several charming melodies won for this opera great applause and many performances, altho Herold had not yet found his own style, and here imitates Mozart and there Méhul. In the same year (1817) appeared Herold's magic opera, *Les Clochettes*, whose subject is that of Aladdin and his wonderful lamp. The lamp was changed to a bell and the name of Aladdin made Azolin in order to avoid conflict with Nicola Isouard's *Magic Lamp*, which the Grand Opera had accepted, but only brought out five years later. The *Magic Bell* was Herold's first great success, and for the theatre was like a magnet in the box office. For the Grand Opera Herold also wrote six ballets, of which *La fille mal gardée* and *Somnambule villageoise* were the favorites.

But Herold's fame was established and was carried beyond the French border by those works which we have now reached. The first, *Marie*, is a touching little village story which had great success (1826) and immediate popularity. The tenderness and simplicity which mark the leading part went home to all hearts; on the other hand *Marie* lacks the artistic ripeness and independence of Herold's last two operas, and also shows strong Rossinian influence. But in reality, no opera composer in the Twenties could escape the magic influence of the brilliant Italian. It was thro contact with Rossini, however, that both Herold and Auber threw out their first sparks. About the same time the Paris Conservatoire began to cultivate Beethoven and Weber with zeal in its concerts. Herold caught fire from their works, and strove in his last operas most mightily to shake off every feather of Rossini finery. The success of *Zampa* in Paris (1831) was favorable but short lived. It found great favor in Germany, won its way to the leading stages of Italy, was victorious in all French provincial towns, while Paris forgot it altogether. But the more signal was the triumph in Paris of Herold's next opera, *Le Pré-aux-Clercs* (*The Meadow of the Clerks*. in German *Der Zweikampf*, *The Duel*), whose light, graceful and spirited style better satisfied the French taste. *Zampa* has been given nearly 600 times in Paris; *Le Pré aux-Clercs* in 1871 celebrated its thousandth performance, and is now probably near the number 1500. Only the *White Lady* has found the same favor in the Opera Comique. As the curtain fell on the last act of *Le Pré-aux-Clercs* the house stormed for the composer; after some delay the manager stepped forward and announced that Herold was unable to appear before the audience. Joy for the great success of his work had brought on a hemorrhage of the lungs. He sank unconscious into the arms of his friends who took him to his home and laid him in the bed where he was to die. Herold lived only a month after this so fateful triumph. He died on the nineteenth of January, 1833, only forty-three years old. His life on the whole can be called a happy one; he could have complained about bad librettos, but not one absolute failure did he have; he married his heart's choice, earned a handsome independence, and his home with the tenderly loved children therein, was ever a great delight to him. He possessed prosperity, possessed fame, possessed everything except life — and life, when everything promised so much more, played him false.

Subscribers and friends who have copies of the Jan. '91 number of the HERALD, and who do not care to preserve them, will confer a great favor upon the publishers by forwarding the same to the editor. Postage covering all expense will be remitted on receipt of the same.

N. E. Conservatory Items.

Madame Helen Hopekirk visited our Home the morning of January 26, and the students had the pleasure of listening to her faultless rendering of two Chopin numbers, the Nocturne in C sharp minor, and Scherzo in B minor. After leaving Sleeper Hall, quite a number of the students were presented to Madame Hopekirk, whose kind words of encouragement will not soon be forgotten by them.

Mr. Carl Faelten was the soloist at the Boston Symphony Orchestra concert given in Cambridge, Jan. 29, his selection being Schumann's Concerto for pianoforte. Of Mr. Faelten's playing the *Cambridge Tribune* says: "The combinations of the solo-instrument with the orchestra were constantly beautiful, the piano asserting itself boldly and leading the other instruments when it should, and, in turn, becoming subservient, and furnishing a charming Schumanesque accompaniment to violins, oboes or clarinets, thus showing the work of a genius in every bar."

The Soirée given by the Solfeggio Class the evening of Jan. 29, emphasized the excellence of the work being done under the direction of Mr. Cole. The value of this work to all music students is being more and more fully appreciated, a fact which is evident from the increasing numbers and the growing interest in the classes. The selections were well rendered; the closing number, Recitative and Chorus from "The Creation," was deserving of special commendation.

Mrs. Louis Maas played in Philadelphia, Feb. 3, in the second of the Carl Gaertner concerts. Two numbers by Schumann and Raff, for two pianos, were given. In these Mrs. Maas was assisted by Mr. Hamilton J. Orr. She also played four short solos by Grieg. In addition to her fine execution, a sympathetic conception of the composer's idea was everywhere apparent. "Dr. Maas," writes a Philadelphia correspondent, "was a great favorite here, and Mrs. Maas has fallen heir to all the approval that the public bestowed on him."

The visit of the eminent pianist, Xaver Scharwenka, to the Institution on Feb. 7, was an event of importance to the stu-

dents. His dramatic reading of Beethoven's Sonata Appassionata was a revelation to them. In addition to great intellectual force Herr Scharwenka is gifted with a sympathetic nature. His emotional power enters into his musical numbers and assists largely in their interpretation. He also played one of his own compositions, Theme and Variations, op. 48, and in the same masterly style.

Mrs. Carrie Carper Mills won golden opinions by her successful singing recently in concerts at Columbus and Delaware, Ohio, her native city. Mention is made of her artistic rendering of the aria from Saint Saëns' "Samson and Dalilah," and of a group of exquisite German songs. Mrs. Mills has a rich contralto voice, of rare quality and compass, which has justly been compared to that of Annie Louise Cary.

On Feb. 4, the Reverend Reuben Thomas, D. D., of Brookline, favored the Beneficent Society and the students of the Institution with a lecture on "Robert Browning," delivered in Sleeper Hall. A condensed report of the lecture would be no easy task, since there was not one word from beginning to end which a reporter would not gladly repeat for the benefit of those who failed to enjoy it from the Doctor's own lips. Were it even possible to give it word for word, the thrilling effect of voice and manner, which gave life and spirit to the scholarly utterances, would be sadly wanting. As the lecturer proceeded, introducing now and then an apt quotation from the great poet, one was almost conscious of the sweet odor of "Cassia, sandal-buds and stripes of labdanum, and aloeballs," of "birds that sing the whole day long," of "angel faces," such as "Correggio loves to mass in rifts of heaven." No intelligent reader of Browning can fail to be better and happier for the association, and involuntarily one is ready to exclaim with little "Pippa," as she joyfully bursts from the factory for a holiday in the glad sunshine:

"God's in His heaven,
All's right with the world."

No higher praise can be awarded the lecturer than this, he proved himself worthy of his great theme.

The Rev. William Elliott Griffis, D. D., lectured February 7, in Sleeper Hall, on "Japanese Art." In Japan there is no such thing, he said, as ideal art, but for marvelous fertility of invention, and skill in the manipulation of all sorts of clay, enamels, etc., the Japanese are unapproachable. The most magnificent sort of pottery is the Satsuma ware, originally introduced from Corea. The highly decorated kinds with many colors were not made until the end of the eighteenth century. In minute richness, this is the most elaborate ware ever produced. Japanese paintings abound in symbolisms; among these the sacred tortoise and the crane seem to be the favorites, as emblems of longevity. The plum blossom, the bamboo sprig and a branch of fir are symbolic of the three ages of man —childhood, maturity and old age. The long, tapering fingers of the Japanese seem made for art work. Much of the ware sold in this country is made by convicts. The Dr. spoke of the fine collection of Japanese work in the Boston Art Museum and kindly proposed to act as cicerone to a party of students who would like to examine this collection. From his long residence in Japan, the Doctor is fully equipped with all information on the subject, and will not fail to make such an expedition interesting and instructive.

The concert given Feb. 19 by the Orchestral Class, under the direction of Mr. Emil Mahr, was one of the most interesting entertainments of the season. The orchestra consists of sixteen violins, four violas, three 'cellos and two double basses. The work was most excellent, and would have done credit to an organization of much older growth.

Mr. L. S. Anderson, who has recently been called to the business management of the Institution, was commended to his work by a large experience in conneciton with the Union Pacific and other Corporations, and has rapidly ingratiated himself into the good opinion of the officers and teachers. We bespeak for him a large and permanent usefulness.

The 6th of Feb. Mr. E. D. Hale gave an illustrated lecture upon Chopin in East Orange, N. J., before the Ladies' Literary and Artistic Club of that city.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

(In sending notes, programmes, or newspaper notices, places, dates and names of papers should be forwarded to us to insure notice in this department.)

Mrs. Cæsar A. Barattoni, who was formerly Miss Hattie A. Snell of Lowell, Mass., and known to the public as Mlle. Renie Reignard, prima donna of the Boston Opera Company, died at her home in Newark, N. J., Feb. 8, '91. She was thirty-three years old. Mrs. Barattoni was a Conservatory student for some time. About ten years ago she was married to Mr. Barattoni. She leaves a daughter eight years of age.

Miss May L. Potvin, '85, is teaching in the piano department of the Seattle, Washington, Conservatory of Arts. She has a large class of pupils.

Miss Elizabeth Metcalf, '71, is having a very busy year with her classes in Worcester and Brockton, Mass.

Married—Feb. 1st., at Arlington St. Church, by the Rev. Brooke Herford, Miss Jennie Congdon Walsh, student at the N. E. C. '86–7, daughter of the Hon. J. T. Walsh of Boston, to Mr. Joseph Henry Miller of New York.

Miss Nelly M. Cheney, '88, has resigned her position at the Owensboro' Ky. Female Seminary, and has accepted the position of vocal teacher at the Seminary in Glade Springs, Va. She has about fifty pupils at the last-named institution.

Miss Elizabeth E. Brown, '90, is teaching at the Statesville, N. C., College. We wish to acknowledge several programs received from Miss Brown.

On the first of January Miss Grace A. Kellogg accepted the direction of the piano department of the Conservatory of Music of Whitworth Female College, Brookhaven, Miss. Miss Sallie Roberts is a successful teacher in this conservatory.

Married—Feb. 11th, '91, at Boston, Mass., Miss Flora H. Evarts, '86, and Mr. Hiram H. Erwin of the Haskell Art Company.

Mr. James H. Howe, '78, is having the usual busy year at De Pauw University. Gaul's cantata, "The Holy City" has been given under his direction and other works are in rehearsal or in prospect. He sends us a list of his original compositions.

Miss Nellie M. Morrill, '88, has been engaged as organist at the New Church of Christian Union recently dedicated at Rockford, Ill. The critic of the local paper, commenting on her playing at a recent concert, says "Miss Morrill is unexcelled among our local pianists."

Mr. Abraham Dobbins is pursuing his studies in the B. U. C. of M. and is also teaching in Boston and vicinity and conducting the music at a Brockton church.

Miss Ella Wilkinson, a former pupil at the N. E. C., is teaching successfully in Lebanon, Tenn.

Miss Mary L. Stump is teaching in the college at Lebanon, Tenn.

The Mozart Association of Richmond, Va., Clarence A. Marshall, musical director, gave "The Rose Maiden" by Cowen on Feb. 8. The Mozart chorus is composed of sixty picked voices and the orchestra numbers twenty-two members.

Mr. F. P. Trench, '83, who is now professor of vocal and instrumental music at Southwest Kansas College, Winfield, Kan., sends program of a recent recital at the college, at which Mr. Trench gave a lecture on the "Evolution of the Piano," and among the illustrative program numbers we note compositions by Dussek, Paderewski, Dvorak, Merkel and Moskowski.

Miss Ada Harwood is teaching piano, voice, harmony and theory at Carbondale, Ill. The local paper notes the recent recital given by her pupils as "highly enjoyed by all present."

Mr. D. L. Hinckley is meeting with success at Hamilton, Bermuda.

Miss Maud Welch, '86, of Topeka, Kansas, is studying in New York City.

Church Music.

What is the range and extent of a pastor's authority with regard to the music of the church? What his duties? These queries are projecting themselves today with a pertinence and force which will lead, we trust and believe, to a thorough canvas of the situation and to a more definite dictum from church authorities respecting the matter. In too many churches everything pertaining to music is relegated to the control of the music committee, and if consulted at all the pastor is *consulted* simply. This situation he may be pleased to wink at in view of his consequent relief from the host of annoyances which an *active* interest would certainly entail, and the attitude is not so surprising when one knows by personal experience something of the trouble and vexation involved in the selection, engagement and successful control of a satisfactory body of musicians. While *some* music committees are made np of intelligent and devout men, the dominating spirit of too many committees is not of that type: but in any event it is manifest that a musically intelligent pastor, and he alone, is the rightful and best custodian of interests so vital to the spiritual welfare of the church. He would surely be best able to judge as to what is fitting in itself, what helpful, what suited to the special services or conditions in hand, and he would be likely (as many music committees are not) to give due consideration to the question of the moral and religious character of the persons employed and the quality of the service rendered, whether devotional and spiritually uplifting, or simply entertaining.

We have said a *musically intelligent* pastor, but, alas, the representatives of this type are relatively few, fewer far in this country, and especially among the protestant clergy, than in England; and from the disabilities of this untoward and lamentable fact, the church can not be relieved until a more general realization of the importance of the subject shall have created a demand for more adequate provision upon the part of our theological seminaries for the musical instruction of ministerial candidates. Generally speaking it is true that the clergy of the Protestant Episcopal Church are far better qualified in this particular, and identify themselves far more actively and determinatively with the musical part of the service; and the superior grade of the music used in this church, no less than the reverential spirit of its performance, as compared with other evangelical denominations, is largely, if not wholly, attributable to their interest and influence.

The law of the church regarding the matter is definite; to wit:—"It shall be the duty of every minister to give order concerning the tunes to be sung at any time in the church;" and again, "Especially it shall be his duty to suppress all light and unseemly music and all indecency and *irreverence* in the performance by which vain and ungodly persons profane the service of the Sanctuary."

How sensible the law and how marked would be the improvement in musical matters in the churches at large were such a law in active operation. It would take far more space than we command today to even outline the blessed results. But this means a *musically intelligent ministry*, having the grace and grit to tolerate only the best devotional music, and that rendered in a sincere and reverent way; and for this we plead. J. B. W.

JOHN WESLEY AND SACRED MUSIC.

BY REV. R. H. HOWARD.

The approaching centennial of John Wesley's death, March 2, will naturally awaken a renewed interest in this great evangelist and founder of Methodism. Meantime, while the latter benefited the church and the world generally, in many ways, his influence upon the history and developement of sacred music was of hardly less value and importance than that exerted upon the morals of his countrymen.

John Wesley belonged to a musical family. They were all singers; they cultivated music as an art. They not only supplied "the people called Methodists" with better hymns than they had been accustomed to sing, but set the same to appropriate music. Was it Wesley or Luther who said that he did not believe in letting the devil have a monopoly of all the good tunes? At all events Wesley evinced a rare practical wisdom in selecting airs with which the people were already familiar and of which they were fond, and adapting them to their hymns. Indeed, all John Wesley's notions and advices relative to this matter of sacred music will be found to be characterized by sterling commonsense and good taste. Here are some of his instructions on the subject: "Suit the tunes to the words. Avoid complex tunes which it is scarcely possible to sing with devotion. Repeating the same words so often, especially while another utters different words, shocks all commonsense; necessarily brings in dead formality and has no more religion in it than a Lancashire hornpipe." It is evident that John Wesley abominated "fugue tunes;" yet, strange to say these have always been very popular among Methodists. Meantime the fact that fugue music, that is, for congregational uses, is now well nigh out of date, and that the public taste as to church music, even among the Methodists, is becoming more and more conformed in this respect, to the severer and more simple standard of John Wesley, certainly speaks well for the good sense, touching these matters, of the latter, though living and writing now more than a hundred years ago.

Mr. Wesley continues: "Sing no anthems. Eschew those long and quavering hallelujahs. Do not suffer the people to sing too slow. Exhort *every* one to sing, and not one in ten only. Sing lustily." Though anthems are likely to continue in favor, especially if intelligibly and devoutly rendered—if sung with the spirit and with the understanding also—the church of today will generally approve of, not to say applaud, what Mr. Wesley has said in favor of enthusiastic congregational praise.

DVORAK'S SYMPHONY IN G.

Produced at Prague one year ago, the symphony in G was played for the first time in Vienna a few weeks since. We append Hanslick's estimate of the work, the translation being by Mr. Cutter:—

Placed as the last number of the program, and following Grieg's *Peer Gynt* suite, which was applauded to the echo, I waited with trembling for its effect. Difficult as its position was it came off the conqueror, its highly wrought character notwithstanding. This work, from A to Z, is unquestionably Dvorak and, nevertheless, entirely different from his two first symphonies, so well-known in Vienna. It has a more friendly sound, is clearer, more popular than the pathetic First in D major and the wild, romantic Second in D minor. This new manuscript symphony, Op. 88, is in G major; the listener might well say in G minor for the first movement begins in this key, (*Allegro con brio*) and stays in it for sixteen measures; then at last the flutes sound the charming theme in G major. And yet these sixteen measures are more than mere introduction, they form an independent theme which is made use of in its entirety after the subordinate subject in B minor. Dvorak is fond of handling a quantity of motives; this, to be sure, impresses one with the idea of wealth of thought, but also, at times, makes his movements seem unquiet in a peculiar way. The first Allegro and the Adagio flow on without a change of measure or tempo, and are yet somewhat rhapsodic through these differences of mood. The youthful freshness of the first movement is as original as the tender contemplation of the Adagio. Here he again gives his hearers an ear-riddle. The Adagio begins with a melody in E-flat major, whose ending modulates to the principle key of the movement, C minor; later G major also makes itself felt and is the key of the close. The second theme is charming, a sustained strain by the flute accompanied by rapidly descending sixths, staccato, in the violins. Then the roles are changed; the violins sing, and flutes and clarinets play the staccato figure. In the Scherzo, an Allegretto in C minor, prevails the quiet grace of the minuet rather than humor or joy. After the Trio the Scherzo is repeated according to custom, but instead of ending here we are rushed heels over head into a rough peasant dance, into a sort of polka. Perhaps Dvorak would have done well had he suppressed this superfluous coda, which is more Bohemian than beautiful. The Finale is the movement of the most unity and effect. Announced by a trumpet call, a graceful legato theme appears before us, a melody in two periods of eight measures each, each of which is repeated. One suspects that variations are now in order, and in fact they follow in the symmetrical frame work of the theme. This, beginning by moving through the three tones of the G major chord, is formed from the leading motive of the first movement. With noisy jubilee it at times breaks out in a fortissimo of the whole orchestra, a *Tutti* as it were of all-compelling power. In spite of the fine harmonic and contrapuntal treatment the whole Finale has an immediate and irresistable effect. Furthermore it may be said of this work, which belongs to Dvorak's very best, that it is never pedantic and yet in its freedom never oversteps the natural. Dvorak is a serious artist who has learned a great deal and yet has not thereby lost his naivete or his freshness. An original personality speaks from out his creations, and this personality bears with it the refreshing fragrance of the new and the original. Here luxuriant, there modest in proportion, sometimes lofty, again low, but these attributes are always the result of natural growth. And this natural and blooming growth is what wins our hearts and holds us fast in these days of the music of reflection.

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

B. A. A.—1. Can a student of music live cheaper in Leipzig than in Berlin?

Ans.—We should judge so. Possibly.

2. Would a piano pupil of the Leipzig Conservatorium enjoy greater privileges than at Scharwenka's School of Music in Berlin?

Ans.—We cannot say. You will have to go and see.

3. How should a dotted note be played which comes at the end of a legato passage, has over it the legato or slur sign, and also over it a staccato dot?

Ans.—Depends on what has gone before. If the slur contains notes having staccato dots this final staccato, note must coincide in character with the rest. If it is the only staccato note rob it of a little of its *dotted* value.

4. For how many measures does the *riten* last in Chopin's *1st. Impromptu*, page 3, measure 12, Breitkopf and Härtel edition? Please give M. M. marking for the same.

Ans.—Until the melody begins again with quarter notes. M. M. ♩—138.

A. B.—1. What are, briefly, the characteristic differences between the romantic and classic schools in music?

Ans.—The formal element rules in the classic school; in the romantic the fantasy is given freer rein, as, for instance, in modulation. Classic means—serving as a model. That which we call romantic today may be classic to future generations, as Haydn and Mozart were once romantic and are today classics.

2. Are Diabelli, Chopin, Clementi, Schubert, and Schumann classic?

Ans.—Diabelli and Clementi are classic; Diabelli a poor classic; the others are romantic.

3. Are not Liszt, Jensen, and Scharwenka romantic?

Ans.—They are.

4. In the German mordent with the vertical line drawn through it—see Bach's *Little Prelude* for piano, No. 1, Edition Peters—should the under auxiliary note be always a half step?

Ans.—The rule is that the auxiliary note is that note which belongs to the scale. In the case of a modulation the new scale, i. e. key, must be respected, in which case the auxiliary will often be chromatic.

HORTENSE.—1. Please give me a list of instructive books to help a young teacher.

Ans.—We do not quite understand you, but suggest as books which have great general and also special value:—

Franklin Taylor, *Primer of Pianoforte Playing*; Stainer and Barrett's *Dictionary of Musical Terms*; Elson, *Theory of Music.*

2. What does Cumming's *Rudiments of Music,* (Novello Primer) discuss? Will it help a piano teacher to instruct the young, or is it a work on notation, etc.

Ans.—"Notation, etc.," valuable, too. It is very probable that the best book for you to read is the Book of Practical Experience. However, try your public library for Grove's *Dictionary of Music and Musicians,* and read up on subjects which concern your work.

C. V. K.—1. Which make of violin would you recommend to a musician who is about to make a purchase and is anxious to secure a first-class instrument?

Ans.—Weeman or Squier of Boston, Gemünder of New York City are reliable, but that is not saying that other makers are not equally so.

2. Is the "Robbin's American Classical Course" taught in the N. E. C.?

Ans.—We do not know what the course is for, but it is not taught in the N. E. C.

3. Should the mandoline be used for orchestral purposes?

Ans.—If called for by the composer.

M. D.—Please name a good life of Haydn; not too long.

Ans.—By Townsend; in "The Great Musicians" series.

ADA.—When the last note of a measure is a chromatic note (*e natural* in key of *e-flat*) and the first note of the next measure is of the same degree, but not chromatic, (*e-flat*) does this second note require an accidental?

Ans.—The accidental, whatever it may be, holds good only for the measure in which it occurs. In the case above given some people would use the flat sign after the bar. The rule does not demand it and it is in this case only a "precautionary sign."

B.—A former N. E. C. pupil, unable to continue lessons, but still giving a few minutes daily to the piano, has drifted into a habit of playing nothing but Sullivan's operettas, for the grade of which he is about fitted. What music can be put into his hands of the same attractive type and same degree of difficulty, but which would really improve his technique and sight reading?

Ans.—Try the operas to be found in the Peters (Leipzig) Edition.

X.—1. Which edition of Beethoven's concertos is better, that numbered 144 of Peters edition, or 311 or 67 Litollf? Is there any edition of moderate price superior to these?

Ans.—We prefer the Peters edition. The Steingräber edition has the orchestral part for second piano on the page with the solo part; is in separate numbers, however. More expensive, but the best of all.

2. Please name a few brilliant piano pieces (they may be quite difficult) which are short and attractive.

Ans.—Silas, *Gavotte,* in E minor; Bendel, *Spinning Wheel,* in G; Lavallee, *La Papillon;* Grieg, *Bridal Procession;* Porter, *Second Mazurka.*

G. B.—1. Will you please outline about two years' study for the cabinet organ, to be pursued by beginners? In other words: What are the best studies one can give to those who probably will always play on the cabinet organ?

Ans.—See: *A Graded List of Instruction for the Cabinet Organ* by M. S. Morris; Presser, Philadelphia.

2. Would you teach the different kinds of touch on that instrument?

Ans.—So far as they do not conflict with the nature of the instrument.

3. What are the differences between editions? Is Peters generally considered the best?

Ans.—Editions vary in neatness, accuracy and price. Peters stands very high as regards the first two attributes.

PAULINE.—1. What shall I give a piano student after Clementi's sonatinas?

Ans.—Bertini, op. 29.

2. Do basses or baritones ever sing entirely with the head voice, and should they be taught to use it?

Ans.—Baritones sometimes use the head voice. Basses have nothing to do with it, so they think.

3. Are there any vocal exercises similar to Concone's written for a bass voice? If not what exercises would be good?

Ans.—Exercises by Zöllner.

4. What does M. D. or M. G. signify when placed over a note or chord?

Ans.—M. D., *main droit,* French for right hand; M. G., *main gauche,* French for left hand.

5. What special practice would you recommend for a piano pupil who finds it difficult to read the bass clef?

Ans.—Practice the bass clef, and the bass clef only.

E. N.—1. What is the price of W. S. B. Matthew's *How to Understand Music?*

Ans.—There are two volumes; $1.50 each.

2. Does this work treat of the same things as Pauer's *Form* or his *Elements of the Beautiful in Music?*

Ans.—It does. And more too, giving some useful biography.

3. Will you please name two or three pieces of classical piano music in the fourth, fifth and sixth grades?

Ans.—Grade IV, Beethoven, *Rondo in G,* Op. 51, No. 2; Paradies, *Toccata in A*; Handel, *Air a la Bourrée.* Grade V, Weber, *Rondo,* Op. 62; Beethoven, *Sonata in C,* Op. 2, No. 3; Bach, *Toccata and Fugue,* E minor. Grade VI, Brahms, *Scherzo,* Op. 4; Beethoven, *Sonata,* D minor, Op. 31, No. 2; Grieg, *Suite, Aus Holberg's Zeiten.*

E. W.—1. What is a double appogiatura?

Ans.—Two little notes which precede the principal note, and the last of which is situated one degree of the scale away The first may represent almost any interval convenient for performance.

2. Does the appogiatura take from the time of the principal note?

Ans.—Authorities are divided. We are inclined to think it should not.

3. Is there any music primer better than Burrow's?

Ans.—Burrow's is good: it covers more ground than many, but is superficial. See the Novello Music Primers, Send for list.

ARKANSAS.—1. In the *Beginner's Orchestral Journal.* (Peters, Phil.) on page eight, is the second strain of the first number of the Sunset Polka in the key of D when the signature has only one sharp? Our leader says it is in D.

Ans.—We have not been able to see this music. It may be in D, however: the extra sharp being supplied as an accidental.

2. Can you furnish me back numbers of the HERALD from September to January?

Ans.—Yes. October, November and December.

3. Where can I get a list of the books used in the HERALD Reading Course from its beginning?

Ans—Address BOSTON MUSICAL HERALD.

GERMANTOWN.—1. Please give correct piano fingering for F-sharp minor scale, right hand.

Ans.—Thumb on *b* and on *e-sharp*.

2. How many notes shall I play in the right hand to the eighth note accompaniment, Chopin, *Nocturne*, Op. 15, No. 2, measure 12?

Ans.—To the first eighth, two triplets; second eighth, three triplets; third eighth, two triplets; fourth eighth, three groups of two notes each.

3. How is the turn brought in and what are its notes, Chopin, Scherzo, No. 1, B major strain, measure ?

Ans.—This is a *mordent; b, c-sharp. b;* see any piano method for its performance.

MARY.—What is the meaning of the capital letters G. P. over two measures of rests in a Rubinstein piece for two pianos, both parts?

Ans.—General Pause; the German for—a rest for all performers; rarely used now. English—Grand Pause.

R. A.—1. How can I tell classical music?

Ans.—Read Matthew's *How to Understand Music* and you'll find out.

2. How is Chopin pronounced?

Ans.—Sho-pan; no accent whatever.

3. Give a short sketch of Sidney Smith.

Ans.—Englishman; born 1839; studied piano, cello, and composition in Leipzig. Teaches in London; considerable reputation; writes music of small calibre; must have had much to do with water judging from the titles of his pieces.

4. Is the *Rhapsodie Hongroise*, No. 2, classical?

Ans.—If you mean Liszt's, no.

KLEIN.—How shall I prevent the wound strings of a guitar or mandoline from rattling?

Ans.—Draw them twice through a cotton rag moistened slightly with vaseline. Keep them off the instrument for some hours.

ELAINE.—1. What made Carl Maria von Weber's life so sad.

Ans.—Weber was full of the unrest of his day and suffered much from ill health; but we have never heard his life spoken of as being markedly sad.

2. Please give the pronunciation of Delahaye.

Ans.—Deh-lah-hye.

3. Please give a brief sketch of Fr. Kuhlau.

Ans.—Born in Hanover, 1786. Picked up a musical education during a wandering life. Settled in Denmark; became court composer; played piano and flute. Wrote considerable; lost MSS. by fire 1330; died in Denmark, 1839.

An interesting novelty heard at the last Colonne concert was the "Contes Mystiques." The "Contes Mystiques" is a series of twelve charming little poems, relating to the child Jesus, written by Stephen Bordese, who succeeded in having them set to music by twelve of the most eminent French composers. Among them are Massenet, Saint-Saëns, Widor, Dubois, Maréchal, Mlle. Holmes, Paladilhe, etc., a brilliant company to be sure.

MUSICAL READING COURSE.

REQUIRED READINGS FOR MARCH.—ROSSINI AND HIS SCHOOL, BY H. SUTHERLAND EDWARDS.*

We should be glad were there room and time and the book to offer our readers a complete sketch at least of the history of the music drama and opera from the ancient splendor cast around it by Aeschylus, to the later glory with which his great disciple, Wagner, has crowned it. But we can only refer to the Greek drama, recommending to our readers the perusal of, for example, that wonderfully fascinating book by President Felton.

We can only glance at those memorable musicales at the Bardis in Florence during the fine fever of the Renaissance days, whence drift down to us the names of Peri, Monteverde, and the others. The story may be found in any good history of music.

We can merely remind our readers how the art degenerated afterward into a mere hackney on which could perch a strutting bundle of conceit and show off; how Glück brought back the straying muse to obedience to the antique dramatic laws; how Mozart led the art of Glück to the highest perfection; how again Rossini:—but here we have reached our month's reading which will tell its own story. The book might have been a better one in the particular, more especially, of affording the material needful to the formation of clear ideas upon the true nature and province of the opera and upon Rossini's real place in its history. Something more of this will become apparent in the discussion, later, of Wagner.

MUSICAL MENTION.

NEWS NOTES COMPILED.

There has been much musical activity at Berlin lately. The Stern'sche Gesangverein gave on the ninth a performance of Vierling's secular oratorio, "Constantin," a work which seems to deserve to be better known; the Philharmonic Society have produced a new symphony by Ernst Rudorff; and Eugen D'Albert created immense enthusiasm by his magnificent performance of Chopin's E minor concerto and of a "Burleske" for piano and orchestra by Rich. Strauss.

The "Trovatore" and the "Gazette Musicale" publish lists of the new operas produced in Italy during the past year. The former paper names fifty nine, the latter only fifty two; but both seem to admit that the only two which can be regarded as having obtained any striking success are Mascagni's "Cavalleria Rusticana," produced at the Costanzi Theatre of Rome on May 18, and Catalani's "Lorely," at the Teatro Regio, Turin, on February 16.

In the library of the Paris Grand Opera are some fragments in MS. of an opera on the subject of "Cinq Mars," which Meyerbeer began in 1837 but never finished. These remains were in the Exhibition of 1889 but not till Mr. Pougin drew attention to them in a just published brochure did the fact become known that Meyerbeer had ever dealt with the subject which Gounod took up forty years later.

Otto Heguer has met with great success in his concerts in Germany; he is about to give some performances in Paris; in the spring he returns to England.

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*Price Post-paid, 85 cts.

The above may be ordered through the HERALD.

The history of the various versions of "Orfeo" remains to be written. It can never sufficiently be regretted that Miss Pelletan, who devoted her life and fortune to publishing a fine edition of Gluck's works, died before "Orfeo" was included in the magnificent series issued by her disinterested munificence. Originally brought out in Vienna in 1764; ten years later the work was remodelled and partly rewritten for the French opera, for which Gluck wrote most of the great works upon which his fame rests, in a sense it may be said to date from his earlier manner; but it is in 'Orfeo" that he first struck the vein of dramatic truth which was afterward developed so nobly in the two "Iphigenias," "Alceste" and "Armide." In "Orfeo" Gluck first revealed himself as a master of pathos who has never since been surpassed.—*Saturday Review.*

A humorous musical dictionary has just been issued in Germany, the nature of which may be gathered from the following extract therefrom:—"Bach (John Sebastian) owes his fame to the good fortune which allowed him to write an accompaniment to a celebrated melody by Gounod. Actuated by an inexplicable vanity he published this accompaniment without the melody under the title of a 'Prelude' in a collection of various pieces called 'The Well-tempered Clavicord;" but on account of this strange title the work found few lovers among the admirers of the 'Ave Maria.' His 'Passion Music' is said to be noble, though in these days it is held in but light esteem. His numerous sons were also named Bach to the great dispair of historians."

Massenet's "Le Cid," received with great reserve on its first performance at the Scala Opera House, was subsequently given twice to exceedingly small audiences, so that it is very likely that it will be withdrawn and some other novelty given its place.

The Milan Trovatore gives some interesting statistics regarding the "Scuola Popolare di Musica," a municipal school in which the children of the poor receive gratuitous musical instruction. The instrumental section was founded in 1862, and up to July, 1890, had 914 pupils between the ages of 12 and 18. Of this number 385 graduated from the various classes and found profitable employment in various civil or military bands. The choral class inaugurated in 1867 had 2,033 names inscribed on its rolls up to July, 1890; 584 of these finished their studies and most of them entered the Scala Opera House, or other choral bodies, while a few have followed the theatrical career as soloists.

Tschaikowsky's new opera, "The Queen of Spades," won an immense success at the Imperial Opera House; the principal singers, the tenor Figner, soprano Mei, and mezzo-soprano Slavini divided the honors with the composer; the performance under Napravnik's direction was excellent, the chorus and orchestra went superbly: the *mise en scene* was gorgeous and very effective. The libretto of the new score, taken from Poushkin's poem, is rather sombre in color but the music is inspired and original. The author present at the first performance received an extraordinary ovation.

Paris journals speak of a concert tour which the famous lady composer, Mlle. Augusta Holmes, is about to undertake in America. According to report she is to appear as orchestra conductor, and will direct not only several of her own compositions, but also selections from the works of her master, the late Cesar Franck, as well.

The German Emperor attended a recent performance of Weber's "Preciosa" at the Royal Opera and was so indignant at the mediocrity of the representation that he expressed his royal displeasure in a significant manner by suggesting that the manager should resign; Herr Devrient acting on the hint, sent in his resignation the very next morning and Max Grube was provisionally appointed director in his place.

"Rigoletto" was recently given in Paris. Mlle. Marcolini, the sixteen year old vocolist, who made such a hit at the Opera Comique of Paris in the role of *Rosine* ("Barbier de Seville") was the *Gilda* and was very successful.

A new symphony by Mr. Lalo was produced recently in the Paris Conservatoire. "Le Ménestrel" thinks the first movement lacks originality, but praises an andante, speaks rather coldly of an andantino, but warmly praises the finale, which, it is said, would make a delicious ballet.

From Paris: Arthur Pougin lately read an interesting lecture, "The True Creators of French Opera," whom he declares to be not Quinault and Lulli, as generally assumed, but their predecessors, Perrin and Cambert. The lecture was interspersed with illustrations from Cambert and Lulli, sung, or played on the piano.

From Brussells: Gevaert, director of the Conservatory, has issued part second of his "Cours Methodique d'Orchestration," which completes the work on which he has been engaged many years. It deals with the modern symphonic orchestra, and particularly with the orchestration of Wagner. Wagner's "Siegfried" was produced for the first time in French at the Théâtre de la Monnaie on January 12 without cuts. The chief honors fell to Lafarge, who showed himself an admirable Siegfred. The performance was conducted by Franz Servais and was a great success. The critics are making merry over the mistake of Le Matin, a journal which said that the choruses of "Siegfried" were well executed. Most people know that the work has no choruses.

The baritone Galassi has been engaged for the Pagliano Theatre of Florence to sing in "Cavalleria Rusticana," "Lucretia Borgia" and Massenet's "Le Cid."

DeKoven's opera "Robin Hood," has been rechristened "Maid Marian" for its performances at the Prince of Wales Theatre, London. A large audience, chiefly composed of Americans, was present on the opening night, and the opera made a great success. Marion Manola received an ovation and hits were made by Violet Cameron, Attalie Claire, Harry Monkhouse and Harry Parker.

Weber's operas have had the following number of performances in Vienna: "Der Freischütz," 429; "Euryanthe," 107; "Oberon," 185; "Preciosa," 53; "Abu Hassan," 7.

"Los Gnomos de la Alhambra" is the title of an orchestral work by the Spanish composer Chapi. According to La Epoca it created a sensation on its first performance January 11, by the Madrid Sociedad de Conciertos. Most enthusiastic were the audience over two Wagner selections, "Isolden's Liebestod" and the "Kaiser Marsch." Chapi is a graduate of the Madrid Conservatory.

It is said that the editor Sonzogno has offered Mascagni the sum of 150,000 francs ($30,000) for the complete rights of "Cavalleria Rusticana;" if the composer accepts the offer his fortunate one act opera wil have netted something over $40,000 in less than a year.

Another real personage similar to the fictitious one in "The Postilion of Longjumeau" has been found in Hungary. This coachman, who is a baritone, has sung at the Theatre of Stuhlweissenburg, and his voice has made a sensation. He is a peasant, powerfully built, of rough exterior and untrained.

According to the Italian press Antonio Smareglia, author of the "Vassal von Szigeth," recently brought out at our Metropolitan, has written a new opera entitled "Cornil-Sut," which is intended for the Vienna Opera House.

Albert Niemann, after an interval of artistic inactivity, which has not been broken since he came home from the United States, will soon appear as Tristan at the Hamburg Opera.

The Danish government, in recognition of the great services to art of the late Niels W. Gade, has allowed a pension to the composer's widow which will relieve her from care for the rest of her life.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

THE OLIVER DITSON CO., Boston, New York and Philadelphia

True Hearts. Molloy.

A song for contralto or baritone in the usual waltz style of the English drawing room ballad of the present day. It is not in Molloy's best vein but it is not altogether trashy either; the modulations of the second part redeem it.

Israfel. Oliver King,

This is something far above the average; it has stirring words (the poem of Poe), and magnificently broad harmonies. The climax is especially well worked up, and the work is one we gladly recommend to all singers with broad voices and artistic intelligence. It is published both for high and low voices.

Soubrette. G. W. Wilson.

Here the words, by Eugene Field, are much better than the music, which is a thinly disguised minstrel song.

My Love is Like the Red, Red Rose. Potter.

This makes no attempt to imitate the Scotch style, as so many do in setting the poems of Burns. Perhaps this is a wise departure, for it is not given to all to catch the true spirit of the Gaelic muse and better a denationalizing of the subject than a poor imitation. Even Schumann was not able to give the genuine Scotch ring to what he set of the poems of

Burns. But the contrapuntal character of the accompaniment and the progressions here are a trifle too flavorless. The song is for middle voice.

Ferryman John. Rodney.

The first phrase seems a plagiarism from Wallace's "Bellringer" and the refrain is decidedly in the style of Wellings, but that will not hinder this mezzo-soprano song from becoming very popular. Its compass is from C to F and its refrain a swingy waltz.

Could I? Tosti.

Judging by the style of the melody of this, we should say that the composer could. It is a pleasing Italian love song of extreme fervor, and presents the usual contrasts of minor and major, but in a less conventional style than usual. Baritone or mezzo-soprano, compass B to E.

Parting. Coverly.

Although there is rather too much of reiteration and sequence in this work, yet it is attractive if well sung. It is for soprano but it does not run very high, its uppermost note being E.

On Conway Quay. Trotere.

Somewhat more dramatic than some of Mr. Trotere's songs, but the climax is a trifle too extended, and the loss of a sailor in a sea song is by no means a new idea. The work is for alto or baritone, B-flat to E-flat.

Forever Young. } Karl O. Heyer.
Crossing the Bar. }

Both of these are for alto voice and both remarkably original. They are, perhaps, too continuously sombre, but of their earnestness and effectiveness there can be no manner of doubt.

Intermezzo from "Naila." Delibes.

In view of the recent death of this composer his works appeal with special interest to the reviewer. There can be no doubt that in the decease of this composer the world has lost a great talent, and one can scarcely overpraise his delicacy of treatment and the grace of his melodies. In this work, which is arranged by Mr. Leon Keach with his customary care, these qualities are well marked, and the waltz-like themes are likely to become very popular.

Loin de Bal. Gillet.
Largo. Handel.

These works so entirely dissimilar, have this in common,— they are both arranged for violin and piano, are both numbers of the excellent "Violinist's Portfolio" set, and are both so well known that they need no further description.

Fairy Fingers. J. Becht.

A set of very easy piano pieces, of which we have received "Tiger Lily Waltz," Rochrose Polka," "Sunflower Quickstep," "Dahlia Schottische" and "Nosegay Waltz." These are a l of the Streabboggian order and can scarcely be required by pupils who aim at the classical in music.

Schoolgirl's March. T. O'Niell.

These schoolgirls march in a decorous manner and attempt no awkward progressions, but the general result, while not exactly exciting, is not unpleasant and the piece will probably become popular.

The British Patrol. G. Asch.

This is altogether a different kind of a march, and announces that it has been played in many cities by the only and irrepressible Gilmore. It has a very commonplace melody, but has the proud distinction of having a passage which is marked "pppppp," in fact two of them. It is the same old "Turkish Patrol" business over again, only with a far less characteristic melody. The soldiers are heard in the distance and then obligingly march to the spectator and pass by in a passage marked fff, after which they march away again, finally disappearing in "pppppp" again, after which comes a whole measure with a rest in it which is the best part of the whole piece. One cannot help wishing the whole brigade of fierce Britons had marched the other way instead of in the direction of the auditor.

Nahant Quickstep. G. P.

Much better than the preceding, yet not a very extraordinary work.

Oriole Serenade. G. P.

This is for violin and piano. It is rather weak musical diet as a whole.

Apres Vous Waltzes. E. L. Davenport.
Kangaroo Galop. Jesse Williams.

Neither of these works require any special mention, since they are both danceable and both tuneful, therefore they serve their unpretentions purpose sufficiently well.

MR. ARTHUR P. SCHMIDT, Boston and Leipsic.

The Primer of Musical Forms. W. S. B. Mathews.

This is a systematic view of the typical forms of modern music and divided into two parts, the first treating of the pure forms, the second of those which are variable. It was but natural to expect a book of merit from an author and musician of Mr. Mathews's ability, but the work far surpasses any previous efforts of the writer. The definitions are clear and follow in a logical and sequential manner. The introduction is replete with excellent definitions and the object and scope of musical form could not have been set more clearly before the musical student. Phrase, period and figure are taught with painstaking fidelity, and the book in this respect seems to combine the best elements of Wohlfahrt and Pauer. It is decidedly preferable for the American musician, to Pauer's "Musical Forms," for it is more succinct and is besides not burdened with the English nomenclature. The illustrations given of the musical divisions are taken from the masterworks such as are accessible, and generally possessed by every music student. We do not wholly agree with the citation of Mendelssohn's "Eljah" as a model of oratorio, for the emotional style of this work places it beneath the same composer's "St Paul" as an example of what true oratorio should be.

Margnerite. Lynes

Not a very remarkable song but at least quite singable and the imitations of the accompaniment are pretty. The work is published both for high and low voices.

Just Like a Lovely Flower. H. H. Huss.

It seems to be a settled fact that no composer can go through life without setting Heine's "Du bist wie eine Blume." This makes very nearly the 100th setting of the poem that we have seen, and there is no doubt that it has been more frequently set to music than any other poem in any language. This is one of the good ones however. It has some very bold dissonances in the accompaniment, and some unvocal work in the voice part, but for all that it is quite poetic and has a proper climax. It is for soprano or tenor voice.

Bedouin Love Song. G. W. Chadwick.

A new setting of Bayard Taylor's passionate poem. Its galloping rhythm and its bold modulations make it much above the average, yet we do not think that all of the frenzy of the poet has been reflected in the music. The very best setting of this poem is that by the unfortunate but talented composer, A. H. Pease, while the worst is that by Ciro Pinsuti, Mr. Chadwick's work coming between these extremes.

The Rivulet. H. H. Huss.

This is an etude for the piano. All brooklets flow in about the same manner over the keyboard, but this rivulet has some original progressions, and flows chiefly in triplets. It can be recommended as good music and also as excellent study for rapid and light finger action.

Preludio (Moto Perpetuo). B. O. Klein.

This is very similar to the preceding, but is easier. Perpetual motion is an easy discovery to composers, however much it may baffle the scientists, and this one will be very welcome to young pianists both as an etude and as recreation.

Danse Espagnole. A. Longo.

This is a very attractive work of moderate difficulty and of considerable originality. Its second part or trio is in very good contrast, and is the most pleasing part of the entire composition. It is edited by Philip Hale.

Slumber Song. Alfred de Seve.

A good arrangement for string quartet of a very attractive melody. It is popular in style and easy, but not trashy, although a trifle sugary.

MARIE LOVELL-BROWN, Chickering Hall, New York.

Lesson Leaves on Harmony. Marie Lovell-Brown.

This course is designed especially for the needs of piano students, and does not attempt a very detailed description of progressions or of chord formations. It is admirably suited to its purpose, and is not only written in an intelligible manner but is printed on separate leaves so that the pianist can take the leaf referring to the particular lesson he is studying and place it on the piano rack beside his music for reference when necessary. The lesson on Sonata and Fugue is however useless as it is too brief to be of assistance. There is room for this work in the repertoire of a pianist's studies, and it can frequently be used to much advantage.

Mr. THEODORE PRESSER, Philadelphia, Pa.

Chats With Music Students. Thomas Tapper.

This little work might be called the Philosophy of the Study Room. It contains much that is valuable, much that will be beneficial to the student who takes kindly to moralizing, but at times too it is partizan and misleading. This latter statement is emphatically true of the specious arguments against class instruction. Mendelssohn disagreed with Mr. Tapper. We have been unable to give the book all the attention it deserves, as yet, but the pages seem the result of much thought and a very wide reading.

L. C. E.

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EDITORIAL ARTICLES.

By Louis C. Elson.

THE CASTE OF THE MUSICIAN.

In Europe in the last century the musician was held to be only a superior order of servant. He was happy if he could secure the patronage of some rich nobleman, and, this accomplished, was content to be addressed as "Er," the contemptuous third person of the Germans, of to perform even menial services, when required. This is startlingly shown by advertisements of about a hundred years ago, wherein we find calls for footmen who were able, on occasion, to sing in concerted music, and valets who could, when required, sustain second violin or viola in a string quartet. All this false position came from the fact that concerts had not become frequent at that time, and the musician could not draw his sustenance directly from public favor. England was somewhat better off in this matter than continental Europe, for concerts for the public had their beginning there and were always looked upon with favor. They began in the reign of Charles II and came about because of the introduction of the new drink named "Coffee" into London. When the first coffee-houses were established they became a sort of exchange where the chief business men, and men of leisure also, met, and the proprietors soon tried to enhance their drawing powers by giving free music to their guests, and as this proved vastly successful, they soon found it advantageous to add better artists to their musical attractions and to charge a small entrance fee while the music was going on. These were the earliest regular public concerts. In Continental Europe nothing of this kind was attempted, and the musician often found himself the slave of some petty aristocrat who cared little for music and less for its representatives. The result was baneful in the extreme. Haydn was treated entirely as a menial by the Esterhazys until after he had won popular success in London, In early life he was Porpora's bootblack, and it was only when he was world-famous that he was able to break the fetters of an iron caste. With Mozart the case was far worse; in the first place he had a far more sensitive and less servile nature than Haydn, and, secondly, his master, the Archbishop of Salzburg, was a much greater "cad" than Prince Esterhazy. On one occasion when Mozart ventured to demand a slightly better position he was kicked out of the room forcibly. Schubert, when teaching at the castle of the Esterhazy's, was content to associate with the servants on a footing of equality. It is only in this century that the status of the musician has been socially improved to its proper level. Nor was it Beethoven who wrought the change. He, to be sure, roundly abused his princely patrons even while receiving their favors, and shocked the courtier and poet Goethe by pushing in his shirt-sleeves through a gathering of noblemen whom he met during one of his rambles; but this was a kind of bearishness that pleased them even because of its odd flavor, and they looked upon Beethoven as a strange and uncouth animal, to be borne with because of his oddity.

It was Liszt, however, who first thoroughly voiced the standing of a true musician, and in a manner worthy of a gentleman, too. When, on his return from one of his concert tours, he met the Princess Metternich in a salon crowded with nobility, and was asked by her whether he had done a good business, he replied severely, "I make music, madam, not business!" And in that remark the the dignity of the position of the musical artist was first announced to the fashionable world.

THE EVOLUTION OF VERDI.

Of all the great composers of the present, Verdi, as a whole, has been most independent of Wagner. He avoids the leit-motif as if it were poison, and even in orchestration seeks out independent paths. Yet even the most Teutonic critic will acknowledge that Verdi has progressed, and in an extraordinary degree, since he brought forth his first operas a half century ago. In 1839 he brought "Oberto di san Bonifacio" before the Milanese public, and won immediate recognition. He was then twenty-six years of age, for Verdi was born in the same year in which Wagner saw the light—1813. It is said that Verdi is at present engaged in writing a comic opera on the subject of the Shakespearian work, "The Merry Wives of Windsor," and many newspapers have characterized this as a new departure. It is not so new as these commentators think, for in 1840 the composer wrote "Un Giorno di Regno," a comic opera. It must bring back strange recollections to the composer to work again at the lighter school, for when he was composing this early comic opera, by a grim irony of fate, the darkest misfortunes came upon him, and within a few months his entire family, consisting of his wife and two children, died. It is scarcely necessary to state that the opera was a flat failure, the chief one of all Verdi's career. The first very great success, (speaking from the popular point of view, for to the earnest musician all of these early operas were failures) was "Nabucco," which in 1842 was produced at La Scala in Milan. He afterwards married the prima donna who created the part of

the heroine of this opera. At one time a fortuitous circumstance brought Verdi into the cauldron of political events. Northern Italy at this era belonged to Austria, and any shouting for Liberty or for Victor Emmanuel was punished as treason. At this juncture it was discovered that the letters of the composer's name formed the initials of the following sentence, "Victor Emmanuel Re D'Italia," (Victor Emmanuel, king of Italy) and in a very few days all the revolutionists were screaming their throats out with "Viva Verdi." The police did not at once discover the cause of this wild enthusiasm for a young composer, but it served as a rallying cry for the people. "La Traviata" made a failure at first for reasons given in another editorial.

The whole list of the operas mentioned, with many others besides, can be dismissed with the observation that they were not high art, although the singable character of the melodies and the easy flow of the music should redeem them from utter contempt. There is much that is enjoyable even in "Il Trovatore." "Rigoletto" contains a quartet which is inspired. But these operas belong to the composer's second period when he curbed his tendency to noise and sensational tours de force, and when individuality and vocal contrast took the place of fortissimo ensemble work. But it is in his third period that Verdi deserves the recognition of all fair-minded musicians. In "Othello" and "Aida" one finds dramatic purpose, beautiful tone-color and legitimate musicianship. All honor to the composer for not having rested content with a merely popular success, for seeking to lead the people to something higher, and for evolving what may truly be called the operatic school of modern Italy; and if the new opera comes to completion may it redeem the failure made so long ago in this field in a year when the composer was so profoundly unhappy.

OPERATIC LIBRETTOS.

If Wagner had done nothing else but import poetry and common sense into the operatic libretto he would still deserve the recognition of the world. In old days it seemed to be imagined that any subject would do for musical treatment, and that the words were merely a peg on which to hang the music. Teleman said that he could set a handbill to music, and in Germany, during the last century, much of the poetry "for music" was not more inspiring than such commercial literature would have been.

In France the operatic libretto was occasionally most absurd and the dramatic unities were scarcely ever thought of, as, for example, the libretto wherein when the hero falls in the water and is drowning, the chorus sings a selection some five minutes long before proceeding to his rescue. How many heroines have gone mad in order that the composer might give all manner of contrasts in a "mad scene" in the third act of the opera!! Dinorah goes crazy and a shadow dance is the result; Linda is betrayed and gives wonderful cadenzas in the last act of her opera; Lucia di Lammermoor, as all the other operatic heroines, sings better the crazier she becomes. Once in a while the composer allows his tenor to partake of this musical madness, and Lionel in "Martha" sings most brilliantly in the moments when he is not lucid. It may not be generally known that Wagner himself, in his younger days, perpetrated such a mad-scene; in "Die Feen," his first opera, the king goes temporarily insane. In those days, however, Wagner was frankly copying Bellini and Auber. Verdi becomes quite angry if anyone asserts that he has in any way been benefited by the labors of Wagner, but he has certainly improved in a marked manner since he has left the old, conventional and stupid libretto, and the cause of his taking up a better class of operatic subjects and loftier poetry may be sought in the fact that Wagner's noble poems had made the other school untenable. The contrast in the case of Verdi is a most marked one. In the "forties" he had two poetasters for his librettists, and they were rather his slaves than his co-laborers. Coherency, possibility, probability, history, or literary beauty mattered nothing to Verdi so long as he could make a musical point: he reversed Wagner's maxim and seemed to think poetry the servant of music. His disregard of history may be gathered from the changes which he made in his "Ballo in Maschera" which was too revolutionary in its assassination of Gustavus III to suit the police in Naples. On this it was taken to Rome where the authorities were disposed to allow its performance provided the party assassinated were not a king. Verdi very obligingly changed the assassinated party into a mythical "Earl of Warwick, Governor of Boston" and had this incongruous Puritan murdered at a masked ball which presumably took place at the Massachusetts State House! Nor was this all, for when Mario appeared in the part he declined to use the Puritan garb and the governor aforesaid became metamorphosed into a Spanish don.

Today Verdi collaborates with the most musical poet of Italy, Boito, and chooses Shakespearian subjects for his muse. Let us be thankful that a thunderstorm has cleared the atmosphere, and that since the real dramas which have been set to music in Germany no one dares to employ such puerilities as were in vogue on the operatic stage a quarter of a century ago.

THE INTELLECTUALITY OF WAGNER.

In an editorial of this issue we have compared the intellectuality of Wagner's music with that of Bach or Beethoven. Many will imagine that this is a hazardous comparison, but it is one in which all thinking musicians will eventually join. Yet the intellectuality of the three composers was different in each instance. It may readily be conceded that the best music is that which causes us to think as well as to feel, which awakens brain as well as heart, which requires some degree of mental action as well as mere receptivity. Each of the above-named composers fulfils the requisite conditions for such a combination, but each works in a different manner to bring this about. If one examines, for example, the fugue in E-flat major by Bach ("Well-tempered Clavichord, Vol. II, No. 7") one finds a work which was a prime favorite with Mozart, who thought it a melodic

gem, as well as a masterpiece of combination. But the hearer is not permitted to give himself up entirely to the enjoyment of mere tune; he must follow the subject (a rather long one) and notice the wonderful strettos that are made between it and the answer, and in the ingenious construction he will find almost as much enjoyment as in the beauty of the themes themselves.

If we examine the first movement of Beethoven's fifth symphony we find a majesty of power that reminds us of how "fate knocks at the door" and the soul responds to the lofty harmonies; but at the same time the brain is awakened to follow the thematic treatment which evolves almost the entire movement from a four-noted figure at the beginning of the first theme and an equally simple one at the beginning of the second subject.

This is healthy, normal music, appealing to heart and brain simultaneously, and no amount of such music can weaken either faculties or character. But Wagner is not generally recognized as also appealing to the understanding, yet he has as much of intellectuality in his works as either of the above. The emotional character of his music is so strong that many neophites seek no further. and say quite honestly, "I love Wagner's music," even while they understand very little of it, or at most stand upon the threshold of the palace. One must here, first of all, understand the guiding figures and their complex employment, and here the brain will find as much employment as in a fugue or a sonata. How much it means, for example, when Gurnemanz asks Parsifal at the end of the first act of the opera of that name, just after the close of the service of the Holy Grail, "Do you understand what you have seen?" and the lad stupidly shakes his head, to have the motive of "Durch Mitleid wissend" seethe up through the orchestra! What a mental language is spoken by the "Name motive" in the second and third acts of "Lohengrin!" Besides this intelectuality one must study something of both history and mythology to fully appreciate the meaning of some of the Wagnerian operas, and this is a good uniting of a mental process with an emotional one. But if one has not studied the history of which the scenes are unrolled before him in a Wagnerian opera and is therefore ignorant of some of the causes which lead up to them, he can still rely with absolute faith upon the accuracy of the drama, for Wagner was as faithful an historian as a musician, and the auditor can, even in an opera, study history as from an open book. Therefore one may truly say that if the union of intellectuality with emotion be the standard of the highest music, Wagner has fulfilled that requirement as absolutely, although the manner be different, as Bach or Beethoven.

THE LESSON OF PACHMANN.

A few weeks ago a pianist appeared at a Boston symphony concert who won a success which was almost phenomenal. Playing the Chopin concerto in F minor in a wonderful manner, he was recalled three times thereafter and gave Liszt's "Rigoletto Fantaisie," a Chopin waltz, and a study by Moscheles, all in a manner that proved him a master of technique, and a poet in the comprehension of the subtler moods of Chopin. Ordinarily such a triumph would have given the critic delight, but there was a large proportion of gall mingled with the honey in this case, for this great artist mingled with his work a degree of grimacing, of sensational flirtation with the audience, that one could not but ask if musicianship led to such monkey tricks. Vladimir de Pachmann is an argument which the philosophers can effectively use when they desire to prove that musicians need not be men of general culture or understanding. De la Prade in his treatise "Contre la Musique" intimates that music has no right to measure itself with its sister arts, since it is the lowest of them all, and the antics of such a simian musician would go far towards proving the truth of the assertion. Should the apology for the undignified actions and buffoonery of the artist be that he is a perfect child of nature and the innocent artlessness with which he applauds himself and makes his comments to the audience is but a proof of entire ingenuousness, then the dire truth must be told that all these effects are carefully prepared beforehand, that every bit of impromptu gesture or comment is carefully introduced in order that the audience shall think constantly of the artist rather than of art, of the performer rather than of the the composition. Were Pachmann a representative musician all those working in our art might hang their heads in shame; fortunately, however, he is not so. He teaches a lesson, however, which cannot be too carefully attended to. Music is an emotional art but the great masters have mingled with their works a degree of intellectuality which prevents the emotional from ruling with too entire a sway, a reign which would prove disastrous to mental development or moral purpose. Even Chopin has at times given an intellectual cast to the first movements of concertos and sonatas, and it is just these which our grimacing artist plays the worst. Because this man plays the capricious and emotional movements of the Polish composer with wonderful shading and ease we may grant him a certain praise, but this by no means entitles him to be ranked as a true musician. The truest music is that wherein the emotional and the intellectual are held in good balance, and it is this which causes the compositions of Bach, of Beethoven, yes, and of Wagner too, to be healthy stimulus for soul and mind. To turn from this to a constant expression of emotion merely, to leave the intellectual part of the art altogether out of one's work, is to lower the entire mission of music. This is what Pachmann does; this is why one may deny him to be a representative musician. Viewed in this light the pianist ceases to be a vexation to the thoughtful musician, who can rather point at him and say, "See the affectation, the simian antics, the display of overweening conceit, of that player; that is what one is apt to become if one allows technique and sentiment to rule unchecked in music; that is the result of altogether discarding the intellectual side of the art!"

The Meningen Court Theatre gave, Feb. 22 and 23, "model" performances of "Fidelio," under the supervision of the duke. The receipts are for the fund of the Beethoven House committee at Bonn.

Editorial Paragraphs.

By G. H. Wilson.

The seventh season of opera in German at the Metropolitan Opera House, New York, came to an end on March 21, with a performance of "Die Meistersinger." The evening previous had witnessed a farewell tribute to two of the leading artists of the company, Mme. Antonia Mielke and Mr. Heinrich Gudehus, the opera being "Tristan and Isolde," but hearty as the demonstrations were on that occasion they were as whispers compared with the ovation made continuous for something like thirty minutes after the curtain had fallen on Wagner's charming "Meistersinger." The singers, among them Fischer, who is a towering favorite, the stage manager, Mr. Seidl and Mr. Stanton, were individually called and recalled amid the greatest enthusiasm. Then the curtain fell again, the vast audience departed, and the temple which these years had witnessed the uplifting of a people from the inanities of an ordinary commonplace opera regime to the artistic level of the greatest reformer of the period, was deserted.

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Our readers have been told from month to month of the happenings at the Metropolitan; of the ill success of the new operas which were selected as a sop to the growlings of those dear mortals who, loving not Wagner, would cast him out utterly; of the sensation created by the announcement of the discontinuance of opera in German after this season and the reversal to a forgotten and unmourned order of things; and of the avidity with which, as the closing weeks of the season drew near, the directors turned to the Wagner list in order to save themselves from the appalling deficit which threatened as a result of their ignoring the true taste of their public. It remains to be said that the last days of the season were nobler than the first, that the revival of the music-dramas of Wagner was welcomed with ardor by the best element, which was also the largest numerically of the permanent clientele of the establishment.

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Only a small proportion of the new operas promised at the beginning of the season were given. Dismayed that "Asrael" "The Vassal of Szigeth," and "Diana" brought so meagre a return upon the capital absorbed to stage them, the directors anchored at once to Wagner, and Marschner's "Templar and Jewess" (which, now that Sullivan's "Ivanhoe" has been made public would have been particularly interesting), Massenet's "Esclarmonde," Lalo's "Le Roi d'Ys, Goetz's "Taming of the Shrew," and Nicolai's "Merry Wives" were not attempted.

As usual Mr. Krehbiel of the *Tribune* has compiled the statistics of the season which are too valuable a commentary on the short-sightedness of the directors's policy for next season for us to pass by. In the fifty nights and seventeen matinees of the season, seventeen operas and lyric dramas were produced in the following order:

Composer.		Opera.	Date first production.	Times given.
Franchetti,	13,	Asrael,	Nov. 20,	5.
Wagner,	2,	Tannhäuser,	Nov. 28,	7.
Meyerbeer,	15,	Huguenots,	Dec. 5,	3.
Wagner,	7,	Lohengrin,	Dec. 10,	7.
Smareglia,	16,	Vassal of Szigeth,	Dec. 12,	4.
Meyerbeer,	11,	Prophete,	Dec. 19,	1.
Beethoven,	4,	Fidelio,	Dec. 26,	3.
Wagner,	9,	Flying Dutchman,	Dec. 31,	4.
Ernest II,	17,	Diana von Solange,	Jan. 9,	2.
Wagner,	5,	Meistersinger,	Jan. 14,	6.
Meyerbeer.	10,	L'Africaine,	Jan. 21.	3.
Wagner,	1,	Siegfried,	Jan 28,	4.
Cornelius,	14,	Barber of Bagdad,	Jan. 30,	4.
Wagner,	6,	Die Walküre,	Feb. 6,	4.
Wagner,	3,	Götterdämmerung,	Feb. 13,	4.
Bizet,	8,	Carmen,	Feb. 20,	3.
Wagner,	12,	Tristan und Isolde,	Feb. 25,	3.

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The order of the popularity of this list as shown by the receipts is indicated by the figures we have introduced after the composer's name. The total receipts of the season (excepting stock-holder's assessments) was $198,051,75, giving an average of $2,876,10. The total attendance was 164,428, or an average of 2417. Mr. Krehbiel says:—A hasty comparison of these figures results in an interesting showing touching the popularity of the Wagnerian and non-Wagnerian lists. There were nine non-Wagnerian operas and twenty-eight performances. They yielded in all $72,950, or an average of $8,115.56 each opera, and $2,605.36 each performance; the lowest average but one in five seasons. Of Wagner's operas and lyric dramas eight were given in all thirty-nine times. They yielded in all $125,101.75, being an average of $15,575.25 each opera and $3,207.74, the lowest average in five seasons, the highest ('86-'87) being $3582.21. The difference in favor of the Wagnerian list for the season just ended is $602.38 each performance, the next largest but one in five seasons.

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Here is the goose with the golden egg, yet they (the directors) killed her, or at best have told her to be off for two or three years that they may experiment with a more hectic fowl.

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Requisat in pace. Amen!

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Some of M. Finck's wisdom:—"From the highest musical point of view those singers who are trained in the old-fashioned Italian school are distinctly inferior to those who now entertain us in the modern music dramas. Everybody knows how, under Rossini and Donizetti, Italian operatic singing degenerated into a meaningless display of runs, trills, *staccati*, arpeggios, and other embroideries. These vocal feats were and still are frantically applauded by thousands, who must, however, be informed, courteously but firmly, that their taste is vulgar. The only emotion excited by such displays is *astonishment at their flawless execution*; and such astonishment is not an *æsthetic* emotion at all, but is a feeling which the most ignorant savage or street arab can share, in looking at a juggler or a circus rider. This florid song, which is so much more easily executed on a flute or a violin than by the voice, is, moreover, the most *unvocal* style imaginable, because it makes it impossible for the singers to distinctly enounce or for the audience to understand the words; and it needs no say-

ing that the one great advantage which vocal music has over instrumental is the power of enouncing words, and thus combining with the power of music the charm of words. The dramatic style of singing is superior to the *bel canto*, with its absurd floriture, because in it the music is lovingly wedded to the words, following not only their accents, but emphasizing their poetic meaning and all the varied emotions which they awaken. Here we have true art and æsthetic emotions, instead of mere circus surprises.—*New York Evening Post.*

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The budget of the Paris Opera House varies from a little under 3,000,000 frs. to a little over 4,000,000. Salaries are paid to no less than 700 persons. The enumeration is interesting and curious. Artists—which means singers—30; ballet dancers, 150; chorus, 80; orchestra, 100; at the booking offices, 20; carpenters, 80; gasmen, 15; dressers, 20 of each sex; ballet masters, stage managers, prompters, etc., 15; so the list runs on till we get the full number. The *claque* only get their admission—from sixty to ninety tickets for the pit —some of which they may dispose of.

Every artist has a right to a dresser, who has charge of his wardrobe and conducts his toilet, but the artist may have his own valet if he prefer it. The chorus get each about 1,500f. a year, but they combine the opera with singing in the choirs of churches and also of the of the conservatoires, and have their special employments during the day.

The leader of the orchestra gets 12,000 frs. a year, and the lesser lights from 1,500 frs. to 3,000 frs. but they stand out for their status. Meyerbeer used to call them "Messieurs les Professeurs," and the tradition remains. Then there are the dancers—the corps de ballet—who, starting with 1,800 frs. a year, get an annual increase of 200 frs., and sometimes rise very high indeed. Miss Mauri at present receives 40,000 frs.—*Pall Mall Gazette.*

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In 1890 Wagner operas were played in German in 79 towns in Europe—62 German, 5 Austrian, 4 Dutch, 3 Russian, 3 Swiss, 2 Belgium. In 1889 Wagner was played in German in 62 towns. From this we see the progress that has been made. Berlin gives the greatest number of representations of Wagner in 1890, namely, 64. Then comes Munich, 54; Dresden, 51; Vienna, 48; Leipzig, 39; Prague, 29; Frankfort, 25; after this there is a rapid falling off; Breslau, Magdeburg, Nuremburg and Weimar had each but 12 representations; Darmstadt, 11; Stuttgard, 9; Lubeck, 6; Stetten, 4; Amsterdam, Rotterdam, 3; Basle, Bonn, 2; The Hague, Metz, Goerlitz, Colmar, Utrecth, 1. On the whole Wagner was given 957 times in German in 1887; 883 times in 1890. In other languages his work was given, in 1889-90, 8 times in Brussels, 9 times in London, 10 times in Geneva, 70 times in Italy, (Bologna, Modena, Venice, Bari, Genoa, Ravenna, Rome, Turin) 28 times in Spain, and 20 times in Hungary. The following is the list of operas in German given in the 79 towns above mentioned: Rienzi, 31 times; The Flying Dutchman, 101; Tannhäuser, 189; Lohengrin, 248; Rheingold, 37; Valkyrie. 80; Siegfried, 41; Götterdämmerung, 48; Tristan, 30; Meistersinger, 65; The Fairies," only at Munich. 9 times; Lohengrin comes first, Tannhäuser following, then The Flying Dutchman.

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Our English friends have just heard a piano concerto written in America. The interval since Mr. Henschel played Arthur Foote's first suite for strings (the one in E minor) in London is a long one, but it about measures the value put upon American music in England. The concerto was Richard Burmeister's and it was played at Crystal Palace concerts, March 7, the pianist being the wife of the composer, who had previously presented the work in Berlin, where it was rewarded by the generous criticism of the critical press and a decoration from the Duke of Coburg and Gotha, (himself a composer although now unrecognized as such by the board of directors of the Metropolitan Opera House, New York.) The native school—which Mr. Burmeister adorns but is strictly not a representative of as he is foreign born and taught—must wait longer for impersonal recognition abroad. It will come, and the more Mme. Carreno plays Mr. MacDowell's concerto among European potentates the sooner will the committee of the Gewandhaus concerts, or Mr. Lamoreaux, or Mr. Richter recognize that the music of Mme. Carreno's friend is music which is worthy attention for its intrinsic value.

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There is an American concert pending in Berlin which, if rightly conducted, can benefit native writers. Mr. F. X. Arens, a Western musician of admitted ability as a composer, has enlisted the interest of the American minister in an orchestral concert of works by only American writers, some of the names he will present being Chadwick, Foote, Beck, Boise, Van der Stucken and Brockhoven. Equipped with funds to cover the expense of necessary rehearsals the scheme will provoke comment which will be helpful in attracting attention to the music makers who belong in the land inhabited by the Indian; but should Arens bring his countrymen into Berlin in other than marching order it were better that he had smothered his patriotism: Mr. Van der Stucken did not do any too well in Paris in 1889.

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But I started out to scan the month's happenings in London. Novelties at Crystal Palace in addition to the Burmeister concerto, concerning which the program annotator wrote an appreciative sketch, were an overture by an Englishwoman, Miss Elliott, a product of the Royal Academy of Music; and the "Death of Ophelia," from Berlioz's "Tristia," which was sung in Boston last month for the first time. It is mostly guess work with English writers who claim "first time in England" for a composition of a previous epoch; they have no *Year Book*, save the publication of four years' standing which is gradually becoming practical, and it is so easy for a critic to take his chances on historical accuracy rather than bother with an old file of Athenæums. Among the soloists at Crystal Palace were Dr. Joachim who played the Beethoven concerto, and his own arrangement of

some Brahms dances. The placid stream of conservatism prevailing at Monday and Saturday "Pops" became a rolling river of romanticism on March of when Brahms's new string quartet was played by the group of people Dr. Joachim always draws about him for his annual visit to the Chappels. Joachim has a firm hold on London and if his playing is occasionally untrue the kind critics only say it "may have been." Mr. Henschel's concluding concerts were generously Wagnerian, but the programs included Beethoven's "Heroic," and Haydn's B-flat symphony; Brahms's "Academic Festival" overture and Mr. Henschel's "Hymne au Créateur" which Mrs. Henschel sang. The *Musical Times* speaks of Mr. Henchel's policy of presenting the music of Wagner as judicious, saying after the fifth (next to the last) concert; "this was proved by an assemblage sufficiently numerous to fill St. James's Hall, and by the warmth of the applause honestly earned by the band in their performance of the glowing prelude to "Die Meistersinger," of the beautiful introduction to "Parsifal," and of the spirited "Walkürenritt," The *Times* is progressing; to ascribe the adjectives "glowing" and "beautiful" to music representing Wagner's later manner shows marked appreciation. The London Philharmonic concerts began on March 5. The program included Rubinstein's "Antony and Cleopatra" overture (for the first time in England); Beethoven's fifth symphony and his B-flat piano concerto played by Stavenhagen; Mackenzie's "Ravenswood" music, and an overture by Sir Julius Benefit, no Benedict. Mme. Nordica sang the scene in addition, from Gounod's "Queen of Sheba," known as "*Plus grand dans son obscurite*," and the polacca from Goring Thomas's "Esmeralda." The Albert Hall society gave Gounod's "Redemption" on Ash Wednesday, Mme. Nordica singing the soprano solo music.

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We are told that Mme. Nordica, "whose proficiency as an oratorio singer has for some time been acknowledged, was in full possession of her exceptional vocal means, and exerted herself with such good effect in the graceful air with chorus, 'From thy love as a Father' that an encore was insisted upon."

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That settles it. Here we are dealing with the Royal Choral Society, the conservator of what is best in English traditions! No, the English are not musical, nor are they artistic. What if the audience did insist, has the Society no responsibility as an educator?

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To be sure the work was Gounod's "Redemption," perhaps the weakest vehicle in the oratorio manner with which to redeem anything, even the bad taste of an Albert Hall audience.

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Mr. Augustus Harris of London, creator of gorgeous Christmas pantomines, impressario to Her Majesty, the Queen of England, has taken to giving oratorios in theatres, thus acknowledging his debt to Handel who was first in England to put the idea in practice. In England oratorios were given in theatres from Handel's time to a not remote point in the present century, when prejudice caused a change of habitat. Mr. Harris will encounter no opposition in thus resurrecting a custom once popular; a city that pleas for the continuance of so monstrous a den of immorality as the Empire Theatre, or the Alhambra of London, cannot well criticize the party who seeks to improve, not debase the mob. Mr. Harris's first venture was "Elijah." The history of the venerable gentleman as sketched by Mr. Mendelssohn was presented by a band and chorus of 600. Such admirable people as Mr. Edward Lloyd, Mr. Watkin Mills and Miss Anna Williams sang the solos, Mr. Randegger conducted. Within a week's time Rossini's Stabat Mater and Mendelssohn's "Hymn of Praise" were given, the assistance in the solos coming from Mme. Nordica, and Mr. Novara, Miss Deus and Mr. Humphreys.

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The Bach Choir of London at their last concert gave the cantatas "Ich hatte viel Bekummerniss" and "Oewiges feuer;" and the difficult motet, "Signet dem Herrn." At this concert Dr. Stanford caused to be produced a concerto for violin, two flutes and strings, one of a set written in 1721. A new concertstück for organ and orchestra by Dr. F. J. Sawyer is a recent novelty in London, which, judging by the criticisms, should interest American organists.

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Musical News is the name of a new claimant for favor in England. It is to be published weekly and sold for a penny. The editors are E. H. Turpin, T. L. Southgate and F. Gilbert Webb; gentlemen of reputation for sound learning and a penchant for statistics, but who have no appalling sense of humor. The paper is to be a news gatherer for the United Kingdom and the rest of the world; mnsic scholars are to have their needs looked after, and ancient history will be cultivated. Dignified articles by Dr. Turpin and Mr. W. H. Cummings appear in the first number, which contains the news of a new cadenza to Beethoven's violin concerto by Dr. Joachim, and thls estimate of it: "But a specially remarkable feature was the extremely clever cadenza he played in the first movement; here were reflected Beethoven's themes, even to the significant four signal notes with which the kettledrums inaugurate the concerto. The cadenza is the violinist's own composition; it contains some wonderful chords and double stopping immensely difficult to play." Success to *Musical News* and may it arrive punctually on Mondays at the editorial door of its contempory THE BOSTON MUSICAL HERALD.

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When we read that D'Oyly Carte has concluded arrangements with Goring Thomas, Frederick Cowen and Hamish McCunn for new operas to follow "Ivanhoe," which from appearances will not need a successor for many months, it is apparent that he intends making his sumptuous new Royal English Opera House exactly what its name implies, a home for English opera. Carl Rosa did a great work in spurring men like Mackenzie, Stanford, Thomas and Corder to opera writing, but

Carte can do a greater, for he owns a theatre while Rosa was a roamer. It remains wholly with her composers to establish native opera as a permanent feature of English musical art.

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A regret coupled with the humiliation every thoughtful person feels in connection with the Metropolitan Opera House is that we are no nearer having a Carte in this country than we were the year that magnificent theatre was opened. The spirit of that establishment was German and it has remained German. Could English have become the interpreting language it would have been but a brief step to the introduction of native works in the repertory; the grand opera now in a desk at Cambridge would be completed did Prof. Paine have the incentive of speedy performance before him; other native born Americans would essay the opera form which, because of its many sidedness appeals forcibly to the imagination, were there the slightest chance of their labors being made public. A national opera house is the only solution of the question, and it is quite time for the government to take the matter up. We have retained the swaddling clothes of musical infancy long enough; despite the indifference to art shown by the government, recognition in many directions is the reward of our musicians. Now let the nation turn from protecting sugar, tobacco, tin and whiskey and encourage, even humbly, her composers.

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The music of Wagner's "Parsifal" will be given in Boston Music Hall on the afternoon and evening of April 15, under the direction of Mr. B. J. Lang. Concert performances of "Parsifal" are to be accepted when the work in all its chaste beauty and spiritual meaning is denied. Without the appeal made to the emotions and the mind through the eye the full meaning of the wondrous music will not appear, but there is great intellectual pleasure in store for all who will make themselves familiar with the text and will listen to its interpretation by music. The forces Mr. Lang has secured for this undertaking are fully capable of the task; the orchestra will be the Seidl Orchestra, which has played the instrumental portions a number of times; the leading soloists chosen, Mme. Mielke, Mr. Dippel, Mr. Reichmann and Mr. Fischer. will prove eminently fitted, while in the choral department, including the exacting music of the second part, the best solo talent of Boston offers.

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The London Wagner society have issued their annual report, from which it seems that the association now numbers 213 members. The Society proposes, during the current year. to undertake the very useful work of translating some of Wagner's prose writings, and issueing them in thirty-two page parts at intervals of two months. The series will commence with the "Art Work of the Future," prefaced by Wagner's autobiographical sketch. Membership in the Society costs five dollars annually, payment of this sum will secure among other privileges a copy of the unique quarterly *The Meister* ably edited by Mr. W. Ashton Ellis. Send subscriptions to W. H. Edwards, 66 St. Marks North Kensington, W. London.

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Though discriminating the Montreal newspapers are a unit in recognizing the average excellence of the March festival concerts given by the Philharmonic Society, not failing, as is so often the case in paying just tribute to the conductor, the one person in the ensemble who says nothing and does the most. Mr. Couture has labored against great odds to found a society which should rank with the best, and the degree of success he has attained should encourage him in the furthur processes of refining. Each year the place of the Philharmonic in public esteem is more important, evidence of this appearing in the increased financial support and the appreciative comments of the reviewers.

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We read in a sketch of a new instrumental work: "In the opening movement the first theme is taken by the first violins and later by the other strings. A new theme, con moto, is introduced by the violas, leading to the first tempo and closing the entire movement. This is the so-called *held* form." The meaning of this embryo annotator is not altogether clear; "held form" is one way of saying the composer could go no further, but as these words were coined in Milwaukee we fear it was the analyst who was floored.

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The movement for a music meeting in Charlotte, N. C., which is chronicled in our news columns is auspicious; it doubtless is one result of the festival so long persisted in at Petersburg, Va., which draws upon choristers within a region of miles. The south from the Carolinas to Texas, excepting Atlanta in Georgia, and certain cities of Kentucky and Tennesee, stands in great need of true musical culture.

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The Chicago Orchestral Association will give weekly rehearsals and concerts for twenty non-consecutive weeks from Oct. 16, 1891. It will aim to employ as soloists the best resident and visiting artists and will place its programs abreast those of the Boston Symphony Orchestra and the New York Philharmonic Society. Season seats will be sold for $30, $20, and $10, the choice of location in the different sections being held for competition at auction. This is the Boston plan with a slight difference.

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A bachelor composer has written a cyclus of songs to which he gives the title "Phases of Love." A reviewer says "they do not revel in the obscure," but the composer gives no hint as to the ease or the difficulty with which he gained experience.

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The *London Times* said of a performance of Schubert's octet at a Monday Pop, that the strings missed an entry, a mistake which could only have arisen from insufficient rehearsals. Mr. Arthur Chappell, manager of the concerts, saw fit to retort, and he said the gravity of the charge "against artists so eminent as the strings in question" led him to make strict inquiries and he could

find no one who was aware of the missed entry. Note the royal way in which Mr. Chappell refers to catgut; "Artists so eminent as my strings!" Fiddle-de-dee.

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Pauline Lucca will open a school in Vienna next fall. It is said she will take only eight pupils and will give "four lessons at a time." Surely not four vocal lessons at once; even so versatile a woman as Lucca could not do that.

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When the fifty-first Congress adjourned a non-political composite of members gathered near the front row of desks in the House of Representatives and sang "Marching through Georgia," "Praise God from Whom all blessings flow," John Brown's body," and other kindred selections. Equally classic strains followed from the press gallery. It is time Kate Field turned her attention to the condition of musical taste in Congress.

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"The piano is a Checkerberry" is a legend frequently seen on concert programs. How would it do to advertise the pedigree of the vocalist also, say: "the singer is a Stockhausen; her fioriture is Italian, her diaphragmatic action is German," or, "the alto has just been finished by Mme. Carnot of Paris; her stage manners were transferred from a mirror," or, "Mme. Spurioso illustrates the dietary system as applied to sopranos, taught by Sig. Frutti of Valencia." The piano makers are getting more than they ought; the voice makers (and breakers) ought to be published (exposed).

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The HERALD has often urged a uniform pitch and is therefore a ready ally of Mr. Edward P. Mason in his public letter on the subject. Mr. Mason hopes for definite action at the approaching dinner of the Piano Manufacturers' Association. Mr. Mason finds Mr. Nikisch, Mr. Thomas and Mr. Damrosch willing and desirous of accepting the French pitch as standard. This pitch (C-522) is already adopted by the Boston Symphony Orchestra, and was proclaimed two years ago by the Vienna musical congress as most desirable.

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"Lohengrin" at Rouen gave the French a real taste of early Wagner; they liked it. Five French cities announced the work a fortnight after it was heard at Rouen. The single act of "Lohengrin" given in Paris, at the Opéra, for the benefit of a needy artist, set the town aflame and showed the managers how great a success could be theirs with this genius who, for reasons unworthy a country devoted to art, they had held at arm's length. All credit must be given to Lamoreaux and Colonne, who have for years implanted Wagner in their programs and won for him an unswerving clientelle. Methods at the Opéra have undergone a change as a result of the investigations of a liberal-minded Minister of Instruction; there is to be a new director who, after he has produced six new French works in a season can, unrestricted, make the world his market. Ere another twelvemonth the Siegfried, Brünnhilde, Sachs and Siegmund we mourn at the Metropolitan will be intrenched in the new Wagner capital, Paris.

"Six new French works;" there's loyalty to the native composer!

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Werner's Voice Magazine published an article by Dr. H. G. Hanchett, entitled "The Mission of Music;" wherein, among other things, the artist said:—"We must rank music among the cheaper and less expensive products of mind. When we come to the other test of value, character-building, music can hardly be accorded a higher rank. The trouble with it is that it is aside from life. Its study begins, continues and ends in itself, and such mental relations as it has are all with the emotions. I have put its claims to the practical test and found it wanting. I went into the profession of music with the idea that it would give me a power over the minds of men. I never could discover any permanent advantage that I or others derived from it. It does not impart a scholarly grasp of kindred sciences, and give that command of mental methods which can be applied in any other field that comes from other intellectual pursuits. Nor does it tend to develop concentration of mind. On the contrary, it rather weakens control over the thoughts. Its study does not develop character and make men."

With a copy of the article by Dr. Hanchett the publisher of the *Voice Magazine* sent to leading people in various professions, excluding musicians and musical critics, the following questions: 1.—Do you agree with Dr. Hanchett? 2.—How do you rank music? 3.—What special effect has music on you? 4.—Which do you prefer, instrumental or vocal music? 5.—And why? 6.—Do you really derive as much pleasure from a concert as you do from a correspondingly good lecture, speech, reading, or dramatic representation? 7—Other remarks.

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Contradictory were the answers received. The greater minds in the syndicate repudiated Dr. Hanchett, among them Joseph Cook, G. Stanley Hall, Harriet Prescott Spofford, Francis E. Willard and Fannie Edgar Thomas. The vigorous words of the last-named are appended:—1.—Not any more than I should agree with a man who asserted that there was no light simply because he was blind. The gift of musical comprehension is denied Dr. Hanchett, that is all. I should probably write just so about geology, "foolishness to the Greek," etc. 2.—There are but two things on earth worth the pain of living: One is love, the other music. I regard music as the setting of love. All else in life (except its aim) makes but the case to hold the gem with its divine setting. 3.—That of meeting with a lover from whom I have been long separated. The lover is not always the same—times an angel, times a devil, a little child, a clown, the embodiment of joy, grief, sunshine, the voice of God—but always a lover! 4, 5.—Instrumental by far. I find the personality of singers to interfere with the illusion of conception. The vocal field also is limited. Musical perfection of the human instrument is too costly and rare to be applied to more than inferior musical thought. I have never heard but two vocal performances

that stirred me as the average instrumental performance will: One was born musical perfection; the other born and acquired. So many people are willing to accept the personality of a singer in place of the music that the standard of vocal work is much lower than it might be. 6.—I derive less pleasure from concert than from any form of musical entertainment; but I very much prefer a musical entertainment to any other. I regard dancing as the perfection of the expression of musical sport; light opera as the expression of comedy expression; legitimate opera as the perfection of sentimental expression (in art); and oratorio as the perfection of all musical expression. 7.—I owe all that is worth while in my character—thrift, truth, concentration, thoroughness, sincerity, nobility, comprehension of both humanity and divinity—to the self-study of music.

Music in Boston.

The sweet presence of Mrs. Arthur Nikisch dominated the sixteenth Symphony concert, (Feb. 14.) For her Boston debut—she had previously sung in Cambridge—the wife of the conductor of the orchestra chose from Mozart's "Marriage of Figaro," the two tunes Cherubino sings, known by their Italian titles as "Voi che sapate," and "Now so piu cosa son," and a group of songs by Bizet, Schumann and Brahms. Mrs. Nikisch is ardent and earnest by nature; in her singing these qualities are conspicuous. Her training as a vocalist has left her with certain faults which the enthusiasm of her manner magnifies; among these an imperfect attack is most regretable. Her voice is a pleasant one, having the range and quality of a mezzo soprano. The songs were sung to the very beautiful piano accompaniment of Mr. Nikisch. The instrumental novelty at this concert was by Benjamin Godard, namely: two movements from his "Symphonie Orientale,' which is not a symphony, but a string of five character pieces named in compliment to as many countries. Mr. Nikisch chose "Nikia's Dream" (Persia); "In the Hammock" (Greece). Godard's art is delicate and charming. No Frenchman likes to be bound to strict instrumental forms; counterpoint and vivacity do not appear to harmonize with him; so, when one takes up a Gallic symphony it is usually found to be a chain of pretty, tasteful instrumental pictures. The standard selections at this concert were the overture to "Der Freischütz," and Bethoven's seventh symphony.

At the seventeenth Symphony concert Tschaikowsky's splendid orchestral picture "Romeo and Juliet" was played first, followed by Chopin's F minor piano concerto, and Goldmark's "Rustic Wedding" symphony. The playing of the orchestra in the symphony was beautifully finished, and in the color picture of the Russian, both finished and dramatic. The soloist this at concert was Vladimar de Pachmann, who gave the most extended exhibition of his idiocyncracies yet vouchsafed Boston. The hall was crowded to an unusual extent and we are sorry to say because De Pachmann was *on exhibition.* People expected to be entertained by the man's antics, and came with exactly the feeling one has in going to Barnum's show. It is a pity the boundary line between genius and idiocy is so indistinct, it prevents the classification of such a creature as De Pachmann. But the man plays the piano very beautifully!

A cnriosity in modern times is the composer who does not use the entire instrumental battery when writing symphonies; Klughardt of Dessau, is therefore a curiosity. His third symphony in D major, played for the first time in the United States at the eighteenth Symphony concert, is scored for only the usual strings, and wood-wind, two horns and two trumpets, and in the slow movement the trumpets are retired. With this modest outfit the composer has succeeded in making a work clear in outline and of considerable expressive power. Klughardt is a good scholar but he subordinates learning to *music*; he elevates melody to its proper place and brings in his science to adorn it. The first movement is symphonic in all its characteristics, but the *finale* is less dignified. A graceful section is a sort of half minuet, half scherzo, in which the best sentiment of the work lies The slow movement is unequal. Klughardt is to be praised for the clearness with which he thinks and the sureness and fitting character of his instrumentation. The soloist at this concert was Mr. Leo Schultz, one of the leading violoncellists of the orchestra, who played in reversed order, the *allergo moderato* and *adagio* movements from Reineck's concerto. The music is uninspired, yet not wholly dull. Mr. Schultz is a hard worker in his profession, possessed of an excellent technique, a sure taste; and, although he lacks somewhat of warmth, he is an admirably equipped artist. The remaining numbers at this concert were the prelude to "Lohengrin," and Beethoven's "Egmont" overture.

The nineteenth Symphony concert program contained a modicum of novelty and youth; an American and a Pole being sandwiched between Esser's arrangement of a toccata by Bach, and Liszt's "Rakoczy" march. The Pole was Ignace Jean Paderewsky, a young man but already renowned in Europe as a pianist. He was represented by his piano concerto in A minor, the interpreter of the solo part being Mrs. Julia Rive-King. It is an elusive work, the model being classic, while the treatment is modern. The solo part is written with a knowledge of all that goes to make piano playing brilliant and effective, and no difficulty is avoided that would serve this end; virtuosic would characterize the treatment of the piano in the first and third movements. The second, a romanza, is poetic in feeling and the composer presents his ideas with manifest charm of style. The scoring of the concerto is well done nor is it simply the work of an artisan in notes; Paderewski is an artist and, while he avoids massive effects of orchestration, in the delicacy of his touch is seen considerable originality. The concerto has been heard the past year throughout Europe and has excited varying comment. After the composer's great triumph with it in London last fall some writers were inclined to call it great. My first impression, notwithstanding its strength in several directions, is a negative one, final judgment being reserved. Mrs. King played her part with zeal and with excellent technical results; doubtless the work made its appeal to her through its physical rather than spiritual characteristics. The American composer at this concert was Arthur Whiting, whose suite in G minor for string orchestra and four horns was played for the first time. Mr. Whiting is first of all a scholar, and a good one; he is a contemplative person and, like Brahms, writes a good deal of abstract music. His latest work, (op. 8) is, however, evidence of something more than refined scholasticism, for it has a really spontaneous scherzo, and a

finale containing ingenious instrumentation. Were Mr. Whiting only to become excited now and then the needed emotional quality would, perhaps, appear to warm that which is now more pedantic than expressive of feeling.

The mid-winter concert of the Boston Singers Society was given on February 18. The program consisted of four works for voices and orchestra, three of which were new in Boston, the list being Psalm 149, Dvoràk; "Death of Ophelia," Berlioz; "Forest Harps," E. Schultz; "Olaf Trygvason," Grieg. The Dvoràk work brought out by the Singers last season is a vigorous choral piece instrumented with much of the composer's brilliancy and force. It was finely sung. Berlioz worshipped Shakespeare, and among his works are fond tributes to the bard. The gentle piece for two-part female chorus sung at this concert is one of three published under the title "Tristia." It is very beautiful in its severe melancholy. Grieg's new cantata had a first hearing in the country on this occasion. It is what remains of a plan made in conjunction with Björnson the poet, to write an opera on the subject of the most conspicuous figure in Norse history. In its presnt shape "Olaf Trygvason" was completed in 1889. The scene is laid in a temple in Drontheim; the people and their prophetess call upon the fraternity of classified Norse dieties to tell them the future as it relates to the impending approach of Olaf. Two of the three divisions of the cantata are devoted to this heathenry which results in a favorable answer; the third consists of a series of sacred dances in celebration of the happy auguries. Grieg's music, though often unvocal, is dramatic and effective. Choral writing of a difficult but inspiring character abounds in the earlier scenes, while the spirit of the third and closing one is in charming contrast. There are two or three melodies in the work of particular force. The prominent figure in the second act is the prophetess; the music is written for contralto and was well interpreted by Mrs. Clara Poole-King. Short solo parts are assigned mezzo soprano and baritone voices. The work was performed with finish and expression. Mr. Osgood had a fine orchestra led by Mr. Kneisel.

At the fifth Kneisel concert a new manuscript piano quartette by Arthur Foote had a first performance, the composer being the pianist. The warmth and spirit of Mr. Foote's later compositions is noticeable, he holds to his scholarly style but the ideas are more fluent as is their musical speech. This quartette has a strong, first movement, and an *adagio* of real beauty; the other sections are interesting. The performance was greeted with great applause. Beethoven's E flat string quartet with its wondrous adagio, and two slighter movements by Rubinstein and Boccherini, completed the instrumental selections played at this concert. In addition, Mrs. Nikisch sang two groups of songs. The sixth and last Kneisel concert presented Mrs. Helen Hopekirk for the first time as a composer. To be sure she had written some fugitive piano and vocal pieces but nothing as musically pretentious as the piano and violin sonata which she asked Boston to pass upon. The sonata is in three movements and is a little classic in point of dignity of form. The themes are good and though the iteration of subjects in the first movement is excessive, there is a sure musical touch in their treatment. The slow movement is really imaginative music. The finale is vivacious though the ideas are slight. As a whole the sonata is an admirable first attempt, and it was well played by Mrs. Hopekirk and Mr. Kniesel. The quartette played only familiar music at the concert, but all so exquisitely! Mrs. W. C. Wyman was the singer, choosing a group of songs by the late Otto Dresel, and one by Delibes. The Kneisel concerts are the finest of their kind Boston supports; the season just ended has been the most successful of any.

Encouraged by the success of the concerts given earlier in the season by the New England Conservatory Chamber Music Club, Mr. Charles Molé, flutist of that organization, united with the leading wind players of the Symphony Orchestra for the practice of works written for wind instruments, and has given one concert in public. The program embraced a quintet in F, op. 81 for flute, oboe clarinet, horn and bassoon by Onslow; sonata in B minor for flute and piano, Bach; octet in E flat, op. 103, by Beethoven, for two oboes, two clarinets, two horns and two bassoons. The program announced all the works for the first time in Boston. History is not decisive on the subject, and we incline to think there may be a doubt about the Bach piece. Who knows how many Massachusetts governors and clergymen may have wiled away the hours of official monotony and spiritual ennui by practicing Bach? The concert was very interesting and the playing excellent. Mr. Nikisch played with Mr. Molé the sonata. The Bethoven octet is a rewriting of an early work, the string quintet, op. 4.

The generosity and usefulness of musicians is proverbial. A conspicuous example of these traits was given last month when, through the volunteer services of The Cecilia, the Symphony Orchestra, Mr. and Mrs. Nikisch, and Mr. B. J. Lang—whose business genius is admitted—a noble charity was benefitted. The important item of the concert was Massenet's "Eve," a choral work in three parts which the composer calls "A Mystery," the idea being taken from the mystery plays of former times. It is a Frenchman's version of the Bible story of the temptation and fall; the serpent is eradicated and Adam is the forbidden fruit. The logic of the lines is absurd but their seriousness is undeniable and the music of the love scenes between Adam and Eve is a fit vehicle for the words. In the pastoral scenes the success of the composer is also complete, but his dramatic music is theatric and insincere. The instrumentation of the work is charming. The solos were sung by Miss De Vere, Mr. W. H. Rieger and Mr. Max Treumann. Miss De Vere is a lovely artist, and although open to criticism at one or two points her part was generally admirable. Mr. Rieger had not sung in Boston before. There is great promise in him; he has a fine tenor voice and has only to loosen the tone a little more to be more than satisfactory as a vocalist; lyric parts are all he should attempt, at least until he has perfected his technique. Mr. Treumann sings sympathetically; he has a good voice, reminding one of Max Heinrich. Mr. Lang conducted and the performance was fully as artistic as the excellent first one of the work The Cecilia gave last year. Other features of the concert were Beethoven's third "Leonore" overture, conducted by Mr. Nikisch, and three songs sung by Mrs. Nikisch. G. H. W.

Music Outside of Boston.

NEW YORK.

The program of the fifth Philharmonic concert included two symphonies, Mozart's in G minor and Tschaikowsky's in

E minor; Brahms's Variations on a theme by Haydn were also played. The soloist was Frau Ritter-Göztze. Two programs by the Symphony Society come under our ken: Feb.21, the important features were St. Säens's symphony in A minor; Rubinstein's "Antony and Cleopatra" overture, and Chopin's F minor concerto with Alexander Lambert, pianist. March 21 the symphony was the "Fantastic," of Berlioz. Victor Herbert's Serenade for string orchestra was played, and Beethoven's "Coriolanus" overture. The singer was Frau Antonia Mielke. At Theodore Thomas's Sunday night concerts, sections of Sgambati's D major symphony, and a new suite by H. R. Shelley were performed. Mr. Shelley's suite is not rigorously classic music. The third program this season of the Beethoven Quartet Club included Beethoven's C minor quartet of op. 18, and Goldmark's B-flat quintet with Miss Hortense Hibbard, pianist; songs were furnished by Francis Fisher Powers.

The important numbers performed at the fifth Brooklyn Philharmonic Concert were Dvorak's D major symphony; Rubinstein's G major piano concerto with Paul Tidden, pianist, and Schumann's "Genoveva" overture. The third of Max Spicker's orchestral concerts presented Schumann's D minor symphony. Mr. Franz Rummel was the soloist at this concert. A large portion of Wagner's "Parsifal" music was performed under the auspices of the Seidl Society on March 19; soloists, orchestra and chorus from the Metropolitan Opera House. Regular Seidl Society orchestral concerts have continued with unabated success. Severe criticism was passed on an alleged American concert given in his series by Mr. C. M. Wiske in which Mme. Hauk sang Elsa's Vision from "Lohengrin" in bad Italian! Mr. Wiske is blamed for permitting a mass of weak music, music which does not represent the best state of the native art of today.

PHILADELPHIA, BALTIMORE AND WASHINGTON.

The Boston Symphony Orchestra on its March trip gave a Wagner program in the three cities. The program was varied by the introduction of Mme. Mielke and Mr. Dippel of the Metropolitan Opera House company, who were heard together in the beautiful duet from the first act of "Die Götterdämmerung." Mme. Mielke sang Isolde's death song (the Prelude and Closing Scene being performed) and Mr. Dippel Lohengrin's Legend. The orchestra played the Overture and Bacchanale (Paris version) from Tannhäuser, and Richters' arrangement of the scene from "Siegfried" where Siegfried passes through the fire to find Brünbilde, the "Morning Dawn" and Rhine Journey music. The Mendelssohn Club of Philadelphia gave its second subscription concert on March 3. The choral pieces were by Benedict, Barnby, De Pearsall, Gounod and Mendelssohn's "Walpurgis Night." The soloists were Mr. H. E. Auty, tenor, and Mr. Adolph Glose, pianist. Baltimore concert notes include a performance at Peabody Institute concerts of the Liszt E-flat piano concerto by Miss Estelle F. Andrews. Reinecke's F sharp minor concerto was played by Mr. J. P. Lawrence at the fifth concert of the Baltimore Symphony Orchestra, Ross Jungnickel, conductor, and at the sixth concert of this organization some music by Borodin, from his opera of "Prince Igor" had a first hearing. A novelty at Peabody concerts was a symphonic poem by Richard Burmeister, called "The Chase after Fortune."

The fifth Adamowski Quartet program was: Quintet for Strings in C, op. 29, Beethoven; Benedictus, for Violin, Mackenzie (Mr. T. Adamowski); Andante and Variations from Quintet, op. 5, Svendsen; Three movements from Quintet in A, op. 10, Mendelssohn. Scanning a set of Thomas programs it is seen that in five concerts the following symphonies were played: Tschaikowsky, in E minor, No. 5; Beethoven, No. 8; Schubert, Unfinished; Mozart, G minor; Dvorak, in D major, op. 60. Of novelties Mr. Thomas presented Rubinstein's "Antony and Cleopatra" overture; Two movements from Moszkowski's second suite; a new arrangement by Bachrich of some Bach music; a new set of dances by Greig. At the concert of March 12 Rafael Joseffy was the soloist.

NEW ENGLAND.

The fifth concert in Providence by the Boston Symphony Orchestra included Goldmark's "Rustic Wedding" symphony, Wagner's "Meistersinger" prelude and his "Waldweben." Mr. T. Adamowski, violinist, was the soloist. At the last Arion Club concert Massenet's "Eve" was performed. March 23, the Boston Symphony Orchestra gave a concert in Norwich, Conn., where the excellent Musurgia Society sustains art with the disinterested backing of a distinguished townsman, Mr. Slater. Down in Portland, Maine, the local Choral Society gave Buck's "The Light of Asia" in February with local soloists.

MIDDLE STATES.

A musical uprising occurred in Syracuse, March 10-13, under the honorary conductorship of Carl Zerrahn; the "Messiah" and Rossini's "Stabat Mater" were the important choral works, while the instrumental features covered a good deal of ground. The soloists were Miss De Vere, Mrs. J. P. Walker of Boston, Mrs. C. E. Crouse, Sig. Campanini, D. M. Babcock, and Tom Ward, tenor. The Orange Mendelssohn Association, Arthur Mees, conductor, gave Chadwick's "Lovely Rosabelle;" an Ave Maria by H. H. Huss; Templeton Strong's "Haunted Mill," at their second concert. The Schubert Vocal Society of Newark, N. J., L. A. Russell conductor, at their second concert gave, "By Babylon's Wave," Gounod; Goring Thomas's "The Sun Worshippers" and interesting shorter pieces. Miss De Vere was leading soloist. Happenings in Buffalo include the first concert this season by the Buffalo Vocal Society; Eaton Faning's "The Miller's Wooing," and a Dutch Lullaby by Jordan were sung. The programs of the Buffalo Orchestra are more popular than classic; at the sixth concert Xaver Scharwenka played his B-flat minor concerto.

THE WEST.

The Cleveland Vocal Society, Alfred Arthur, conductor, gave Dvorak's "The Spectre's Bride" in February. Mr. C. A. Knorr, Mr. Yost, and Miss Kate Gerlack being the soloists. The second concert of the Detroit Symphony Orchestra has been reached. At recent Detroit Philharmonic Club concerts Scharwenka appeared playing with the club Schumann's piano quartet, op. 47. Columbus, Ohio, has two vocal clubs, the Orpheus, T. H. Schneider, conductor, and the "Arion;" at the second concert of the Arion Mrs. Carrie Carper Mills of Boston was the soloist. The Apollo Club of Omaha gave Smart s "Bride of Dunkerron" on Feb. 19, the soloists being Mrs. J. A. Coffin, Miss Bayliss, Whitney Mockridge and B. B. Young. Topeka, Kansas, heard the "Elijah" in February, with Mr. Mockridge and Mr. Arthur Beresford of Chicago, imported soloists. Chicago supports an amateur orchestral society most of the time; at present the organization is known as the Chicago Symphony Club. Mr. Jacobsohn is the conductor and at their first concert on Feb. 10 they played a

creditable program. The fifth program of the Milwaukee Symphony Orchestra, Arthur Weld, conductor, was: Overture, "Der Freischütz," Weber; Concerto for Piano, Hugo Kaun, (played by J. E. Schmaal); Symphony, No. 1, Schumann; Wotan's Farewell and Fire Charm, Wagner (Wotan, Mr. Hurtztisch). The third concert of the Ellis Club of Los Angeles, Cal., was given on Feb. 19, Chas. S. Walton, conducted. The Emma Juch opera company opened a new opera house in Vancouver, in February, with a performance of "Lohengrin." Much enthusiasm was apparent in San Francisco during the stay of the Juch company, especially towards the Wagner operas which were conducted by the excellent Adolph Neuendorff.

CHICAGO.

A week of concerts by the Thomas orchestra, from March 23 to 28 was a new experience for the bravest city of the west long accustomed to crowd all its serious orchestral music into five weeks of summer, save when the touring Boston Symphony Orchestra gives it a May greeting. Mr. Thomas gave seven concerts and the programs were replete with interest showing anew his incomparable gift in this direction. Of symphonies there were heard: Beethoven's second, in D; Mozart's G minor; Spohr's "Consecration of Tones;" Schubert's Unfinished. Works new in Chicago: Overture to "Antony and Cleopatra," Rubinstein; Suite No. 2, op. 47, Moszkowski; Overture-fantasie, "Hamlet," Tschaikowsky; Norwegian Dances, Grieg; Sarabande, Andante and Bourree, Bach-Bachrich; Character piece, "Ivan IV, the Terrible," Rubinstein; Polish Dance from Philip Scharwenka's symphony, "Consecration of sound." Most bountiful and noble were the selections from Wagner. Sig. Campanini sang at five concerts. Other soloists were Max Bendix, violin; Victor Herbert, violoncello.

MONTREAL, CANADA.

The Philharmonic Society, G. Couture, conductor, gave an interesting festival March 18-20, performing "Arminius," "Ruins of Athens," Cowen's "Sleeping Beauty," and for the second time in Montreal, Berlioz's "The Damnation of Faust." These admirable soloists participated: Mrs. J. P. Walker, Miss Clara Poole, Mr. Whitney Mockridge and Mr. Wm. Ludwig. G. H. W.

SPRING CONCERT PLANS.

The path of the annual trip of the Boston Symphony Orchestra among central and western cities is as follows:

Monday,	April	27.	Philadelphia.
Tuesday,	"	28.	Baltimore.
Wednesday,	"	29.	Washington.
Thursday,	"	30.	Pittsburgh.
Friday,	May	1.	
Saturday,	"	2.	Cleveland.
Monday,	"	4.	Detroit.
Tuesday,	"	5.	Ann Arbor.
Wednesday,	"	6	Milwaukee.
Thursday,	"	7.	Chicago.
Friday,	"	8.	Milwaukee.
Saturday,	"	9.	Chicago.
Monday,	"	11.	Cincinnati.
Tuesday, to	"	12.	Louisville.
Saturday,	"	16.	
Monday, to	"	18.	Buffalo.
Saturday,	"	23.	

The week in Louisville and the week in Buffalo will be spent in conjunction with local societies in Festival work.

Here are items of interest to New England readers of the HERALD, indicating a period of artistic activity throughout a wide circuit. A number of societies, some of which have already established an annual Spring Festival, have co-operated as regards the engagement of soloists and orchestra, and in this way secured attractions which otherwise would have been out of their reach because of the expense. A prime mover in bringing this about is Mr. G. W. Stewart of Boston, who has organized a thoroughly good orchestra of over forty and enlisted it and a corps of artists for a term of from four to five weeks. He has been successful in inculcating the festival spirit in communities lacking it and in otherwise spurring people to participate in his plans which, happily for art, are wholly in its interest. The itinerary as arranged, with some of its details, is as follows: April 27, Waterbury, Conn., with local society—afternoon, miscellaneous concert; evening, "Light of Asia," Buck. April 28, two concerts in Fall River, Victor Herbert, conductor; soloists, Miss Aus der Ohe, Miss De Vere, Mr. Del Puente, Miss Rose Stewart. April 30 and May 1, with Philharmonic Society, New Brittan; "Arminius," Mrs. W. C. Wyman, Mr. W. H. Rieger, Mr. Gardner Lamson; miscellaneous concert, with Miss Rose Stewart, Mr. Felix Winternitz, and Mr. Victor Herbert. Middletown, Conn., with Choral Society, "Arminius;" soloists, same as in New Brittan. Hartford, May 4 and 5, with Hosmer Hall Choral Society; miscellaneous concert, with Myron Whitney, W. H. Rieger, Mrs. Wyman and Mr. Winternitz; symphony concert, with Mary Howe and Victor Herbert, soloists; "Light of Asia," with Gertrude Franklin, W. H. Rieger and Heinrich Meyn, soloists. Springfield, May 6, 7 and 8, annual festival of Hampden County Association, G. W. Chadwick, conductor; Orchestra of 50. May 6, evening, "De Profundis," Gounod; soloists, Miss De Vere, Mrs. Wyman, Mr. Guille (tenor) and Mr. D. M. Babcock. May 6, afternoon, miscellaneous concert with Miss Aus der Ohe and Mrs. Wyman, soloists. May 7, afternoon, miscellaneous concert, with Mrs. S. C. Ford, soprano, and Victor Herbert. May 7, evening, "Lord Ullan's Daughter," McCunn; "Kobold," H. W. Parker; soloists, Miss Stewart, Mrs. Ford, Mr. Winternitz. May 8, afternoon, symphony concert, with Del Puente and Herbert, soloists. May 8, evening, "St. Paul;" soloists, Mrs. E. M. H. Hascall, Mrs. Wyman, Mr. Rieger, Myron Whitney. Providence, May 19–21; Arion Club festival, conductor, Jules Jordan; May 19, "Damnation of Faust," Berlioz; soloists, Miss Emma Juch, Mr Andreas Dippel, Mr. William Ludwig or Mr. Santley. May 20, afternoon and evening, miscellaneous concerts, with Miss Juch, Miss Aus der Ohe, Mr. Winternitz, and Miss Gertrude Edmands; orchestra of 50. May 21, afternoon, symphony concert. Evening, "Elijah;" Miss Edmands, Dippel, Ludwig or Santley, orchestra of 50. May 25, 26, Pittsfield, Berkshire Musical Association; works, "Stabat Mater," Rossini; Festival Motet, Mietzke; fifth symphony, Beethoven; "Tannhäuser" overture. Soloists, Mrs. J. P. Walker, Miss Edmands, Mr. Gardner Lamson, Mr. G. J. Parker, Miss De Vere, Mr. Winternitz; May 27-29, Rutland, Vt., festival, Carl Zerrahn, conductor; Works, "Redemption," "Stabat Mater," "Erl King's Daughter," "Arminius." Soloists, Miss De Vere, Mrs. Walker, Miss Stewart, Miss Edmands, Miss Aus der Ohe, Mr. Parker, Mr. Lamson, Mr. Whitney, Mr. Herbert. Orchestra of 40.

The new Carnegie Music Hall, Fifty-seventh street and Seventh avenue, New York, will be opened on May 5 with the first of a series of festival concerts which will continue on May 6, 7, 8, and 9. The forces to be assembled will consist of the Symphony Society Orchestra, the Oratorio

Society chorus and the following soloists: Antonia Mielke and Clementine de Vere, sopranos; Marie Ritter-Götze, contralto; Italo Campanini and Andreas Dippel, tenors; Theodor Reichmann, baritone; Emil Fischer and Ericson Bushnell, basses, and Adele Aus der Ohe, pianist. The conductors will be Walter Damrosch and Peter Tschaikowsky, the famous Russian composer, who will direct the performance of several of his own works. Important features of each program are appended. May 5, Dedication Exercises, preceding by Beethoven's "Leonora" overture, No. 3, and followed by a Festival March by Tschaikowsky and Berlioz's Te Deum, the latter for the first time in New York. May 6, "Elijah. May 7, afternoon. miscellaneous concert, including Tschaikowsky's third orchestral suite. May 8, "The Seven Words of Our Savior," Heinrich Schütz; two new *a capella* choruses by Tschaikowsky, and "Sulamith," a chorus work written by the late Leopold Damrosch. May 9, afternoon, Beethoven's fifth symphony and Tschaikowsky's piano concerto (played by Miss Aus der Ohe); prelude and Flower-maiden's music from "Parsifal." May 9, evening, "Israel in Egypt."

N. E. Conservatory Items.

A concert for the benefit of the Library Fund of the Hyperion Society was given in Sleeper Hall, March 17, by the Boston University Glee Club, assisted by Clarence Afton Wheeler, (Reader), John Craig Kelly, (Violin), and Walter J. Kugler, (Accompanist). The concert was in all respects a success.

The interest in the "Hyperion Society," a literary organization for the benefit of the young ladies of the Home, (Miss E. Samuel, president), is steadily increasing. During the last two months the members have been entertained, on successive Monday evenings, by a series of delightful "readings" and "talks," from people of note in the literary world. Mrs. Jane Austin read extracts from her charming, new, unpublished story, "Betty Alden." Dr. William Winslow enlightened his audience on the recent remarkable discoveries in "Old Egypt." Miss Dromgoole related her extraordinary experiences on the occasion of her recent visit to the "Malungeons," a strange, semi-barbarous people, dwelling in the mountains of Tennesee. Dr. C. C. Kimball entertained the society with an instructive analysis of Coleridge's "Ancient Mariner," and Mr. J. B. Harbour, of the *Youth's Companion*, read original selections in his own inimitable manner. The advantages of listening to and meeting personally, the prominent literary people of Boston, in this quiet, home-like way may be fully estimated.

The concert by the Orchestral Class, which was given in Sleeper Hall, in February, under the direction of Mr. Emil Mahr, was repeated at Tremont Temple. Mr. John S. Dwight, commenting in the Boston Transcript, said: "It was a curious sight to witness an array of thirty boy and girl violinists, violists and 'cellists, all looking bright and happy, drawing bow under an experienced conductor, and making good harmony, good musical sense out of such a selection of classical works from sterling old masters."

The Term Reception, which was held on March 5, in the parlors of the Institution, was a delightful occasion to the students and their guests. A short program was given in Sleeper Hall, by members of the Alumni, after which a collation was served in the Dining Hall.

We are very glad to be able to announce that Mr. Emery has been much better of late and that his family are greatly encouraged in their hope for his permanent recovery.

Mr. Edward Baxter Perry gave one of his characteristic pianoforte Lecture-Recitals, on March 12. The program was unusually difficult, but Mr. Perry was fully equal to it, overcoming the technical difficulties with his well-known artistic skill. He was assisted by Miss Katherine Spear, contralto, who gave an exquisite and impressive rendering of her numbers. (See program elsewhere.)

Mr. Max Treumann, of New York visited the Institution the morning of March 16, on which occasion the students, *en masse*, listened to his delightful singing of selections by Schubert, Tosti and Godard.

On the evening of March 10, the students enjoyed the privelege of listening to Mrs. Helen Bigelow Merriman, who read a paper replete with charming thoughts and sound advice upon "The Ideal Life." Mr. Dana, president of the Board of Trustees introduced Mrs. Merriman to the audience. Arrangements have been made for the conduct of our morning chapel service by leading pastors of the city, many of whom (including Dr. Phillips Brooks, Dr. Phillip Moxom, Dr. Elliott Griffis, Rev. Leighton Parks and others) have manifested great readiness to serve the interests of the institution in this way. Rev. Dr. Moxom has led the service during the last two weeks of the month, and the inspiration he has awakened will abide in all hearts as one of the richest acquisitions of the term.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

PROGRAMS RECEIVED.

Pupils' Recital given March 11, by the musical department of Wyoming Seminary, Kingston, Pa. Miss Julia C. Allen, teacher of violin.

Feb. 13 and 14, concerts by the faculty and pupils of the State University Conservatory of Music, Seattle, Washington. Miss Julia L. Chamberlain, directress.

Recital at Northfield, Vt., Feb. 25, given by Miss Anna C. Langlon, pianist, and Miss Ida F. Hubbard vocalist. Pupils' Recital at Science Hill School, Shelbyville, Ky., Feb. 19. Miss Clara S. Hillyer, teacher of voice and piano.

Concert given by the students and faculty of the Wesleyan Academy musical department, Wilbraham, Mass. Miss Eva F. Pike, directress and teacher of instrumental music, harmony and theory. Miss Adelaide N. Calburn, teacher of vocal music and harmony.

Organ Recital at 2nd Presbyterian Church, Knoxville, Tenn., Feb. 12, by Mr. C. P. Garratt.

Pupils Recital, Wesleyan University, Bloomington, Ill., March 12. Miss Carrie Crane, vocal teacher.

Recital at S. W. Va. Institute, Glade Springs, Va., March 14. Miss Nellie M. Cheney, '88, vocalist, Miss Helen E. Brown, '89, pianist.

Miss Harriet M. Tillotson, student at N. E. C., '89-'90, and '91, has been engaged to sing in the quartet at the Adams ave. M. E. Church, Scranton, Pa. We clip from the Scranton *Republican*, March 10:— "All who heard her singing at the services Sunday, were charmed by its remarkable beauty and purity."

Miss Ada Patterson directs the music department of the Hopedale, O. Normal College.

Miss M. M. Monaghan, art school, '85-'6, is in San Jacinto, California, but expects to return to Boston.

Miss Mary R. Pinney is teaching in Meadville, Pa.

Miss Mary E. Lowden is doing considerable solo work in singing in Bridgeton, N. J., and is one of the soloists of the Bridgeton Musical Union, and also solo soprano in the largest church in the city. Miss Lowden is teaching in the Ivy Hall Seminary, at Bridgeton.

Miss A. Kate Dosh is teaching in Glasgow, Ky.

Miss Rena M. Wills is teaching in the State Normal School at Indiana, Pa., and has been elected director of its musical department for next year.

Mrs. William Tasker (Edith Sutton), resides in Monti-

cello, Ia., and continues teaching.

Mr. S. E. Bassett is tuning for the music house of R. C. Ballinger, Fort Smith, Ark. He writes "I am also directing two bands, and have charge of a church choir."

Miss E. D. Woodworth has twenty-six private piano pupils and an organ position in Chattanooga, Tenn.

Mr. M. Luther Peterson has been very successful in Macon, Georgia, Though not decided he is seriouslythinking of going to Germany for two years' study at the close of this season.

Miss Mabel Stickel, '87, is directing the music department of the Maury Institute, Holly Springs, Miss., as last year. She also has charge of the M. E. Church choir. Miss Stickel states in an interesting letter that she hopes to send several pupils to the N. E. C. next year.

Miss Pauline Culler, student at the N. E. C., after teaching seven weeks in Danville, Va., was stricken with typhoid malarial fever, and for two months her life was in great danger. She is now at her home in Apollo, Pa. The disease has brought on paralysis of hands and feet but her physician is sure she will fullly recover in several months.

Miss Susan A. Rice, a student at the N. E. C., '89, is giving a series of informal lectures on musical subjects at her home 1006 N. street, Washington, N. W.

Mr. James W. Bagley, '88, is very busy in Rochester, N. Y. He has under his charge three choirs and another has applied for him. In May he will open the new Hook & Hastings organ at St. James Episcopal Church in that city.

Miss Fanny Crosby is teaching at the Synodical College, Rogersville, Tenn, She has been engaged to return there next year.

Miss M. A. Pomeroy, art student, '85, is at her home in Compton, P. Q., Canada. She plans to teach next year.

Miss Jennie L. Hull, '90, is at her home, Monroeton, Pa.

The Stamford, N. Y. *Mirror* of the 17th Feb. has the following: The cantata of "Naomi and the Gleaners," as presented at Stamford Seminary last Friday and Saturday evenings by Miss Metta Horton, was a splendid success in every particular. Miss Horton is to be congratulated on giving so delightful a program.

Charles H. Morse, '73, Mus. B., has been engaged as organist and director of music at the Plymouth Church, Brooklyn, N. Y. Mr. Morse will sell his conservatory (the Northwestern) in Minneapolis, and come east the first of May.

Miss Helen E. Brown, '89, has resigned her position as teacher of piano and director of the music department of the S. W. Virginia Institute, at Glade Springs, Va.

Miss Annie C. Crosby, '86, expects to remain in St. Paul, Minn., next year.

Miss Geneviere M. Westerman, '90, is at 2414 Cass street, Omaha, Neb.

Married—Feb. 24, 1891, at Portsmouth, N. H., Harry Redman and Mabel Emma Teaton.

Miss Charlotte E. Bottume, '90, has a class of thirty-one pupils besides a chorus at Culpeper, Va.

Miss Nellie E. Lard, '85, is teaching in Springfield, Mass. She gave a concert last month and Mr. C. F. Dennee of the N. E. C. was among the talent.

Miss Aelen R. Ingalls, '91, is teaching in Washburn College, Topeka, Kansas.

Wanted.—The address of the following named graduates. Send postal card to editor of Alumni notes:—Cora A. Burns, '80; Ettie E. Bailey, '70; Kittie Bingham, '74; Effie M. Booth, '76; Cora Battelle, '77; Elizabeth Bagot, '85.

Miss Chamberlin's interpretation of Schumann's "Novelette" was distinctly artistic.—*Seattle Post-Intelligencer*, Washington.

Mr. W. A. Chalfant, '79, who is principal of the Missouri Conservatory of Music, Drury College, Springfield, Mo., gave a recital at Worcester Academy, Vinita, Indian Territory, on the evening of January 23. The numbers given were compositions of Handel, Beethoven, Rubinstein, Von Weber, Liszt, Greig and Bargiel. The *Indian Chieftain* of Vinita states:—"It was the first opportunity of the people of Vinita to hear a concert played entirely from the works of the great composers. The description of the music was a valued feature of the entertainment. We are greatly mistaken if a marked advance in the public intelligence and public taste is not a result of Mr. Chalfant's visit to Vinita." Mr. Chalfant is to be congratulated for his enterprise. A few years ago a recital of this class of music in that locality would have been an impossibility.—*Ed.*

Miss Jeannette F. Russell, '86, has resigned the position of soprano, which she has filled for three years, in the quartet at St. Paul's Church, Chicago, and is now doing solo work only, in one of the Congregational churches of that city. This, with concert work and teaching, keep her busy.

Miss Anna W. Finley, '89, has been teaching in the Western Female Seminary, Oxford, Ohio, since last September. Miss Finley sends a program of a very successful concert recently given there.

The *Sanilac Jeffersonian* of Lexington, Mich., is publishing a series of musical talks by Mr. G. R. Sturgis, '90.

Miss Susan M. Moore, the teacher of instrumental music at Mt. Holyoke Seminary, will go abroad next summer to remain a year for study in Berlin. Several young ladies will accompany her. The party will land at Gibralter, spend two weeks in Spain, some time in Switzerland, Holland and England, with one week in Wales.

Miss Mena Heegaard, '89, was enthusiastically received at a recent piano recital given by her in Minneapolis, Minn. Miss Heegaard is teaching at the Northwestern Conservatory.

Mr. George W. Bagnall, '88, sends program of his second piano recital given at the Nebraska Conservatory of Music, Lincoln, Neb. Also a program of a pupils' recital. Both Miss Julia Smith and Mr. Bagnall are to be commended for the excellent selections given on this program.

On the evening of Feb. 6 the Riverside (R. I.) Choral Society, conducted by Mr. Edward F. Brigham, '88. gave an excellent program. Riverside has every reason to be proud of its Choral Society, which gave the first concert of the second season last evening in St. Mark's Chapel. The full chorus of fifty voices was conducted by Mr. Edward F. Brigham, with Miss Mary Woodhull Coombs as accompanist, and the several selections were given in a manner that left no room for fault finding. It is but just to say that the greatest success of the evening was scored by Mr. Brigham, who is rapidly pressing into the front rank of solo pianists.

Mr. W. H. Donley gave a "request" concert on the evening of Feb. 5 at Belleville, Ontario. From the local paper we clip:—"The musical entertainment given at Bridge Street Church last night excelled any previous concert given by Prof. Donley. The Cicilian choruses given by fifty children was heartily appreciated, and the general verdict was that Prof. Donley's selections were the best he has ever performed."

Married—At the Church of the Advent, Birmingham, Alabama, Jan. 20, 1891, Mr. Frank Fitz Turner of Boston and Miss Katherine Talbot Gifford of Birmingham. Mr. Turner is a brother of the late Alfred D. Turner of the Conservatory, and both Mr. and Mrs. Turner have for some time been pupils here. "Mr. Irvin Buell Higley, formerly of the Conservatory, presided at the organ, and never have the notes of Mendelssohn's Wedding March heralded with better wishes the coming of bride and groom than at this marriage, where were assembled all the former pupils and friends of the Conservatory, in this city, to do them honor."

We want the address of Henrietta Maurer, '71. Will some one send it to the editor of this department.

CONCERTS.*

* Some of the following Programs should have appeared in earlier issues, but have been crowded over from lack of space.

Jan 1, Pianoforte Recital given by Mr. Carl Faelten. Program: Fantasia caromatica e Fuga, D minor, J. S. Bach; Tema con Variazioni, B-flat major, op 142, No. 3, Fr. Schubert. Sonata, G minor, op 22, R. Schumann; Menuet et Valse, F major, op 55, C. Saint-Saens; Gigue, A minor, op. 82, No. 4, F. Hiller; Impromptu, Allegro vivace, A major, op. 17. No. 5, Songs Without Words Andante cantabile, F major op 2, No. 2, Th. Kirchner; Concert Study, C major, op. 23, No. 2, A. Rubinstein.

Jan. 8, Organ Recital given by Mr. H. M. Dunham, assisted by. Mr. W. H. Dunham, tenor. Program: Marche de Procession, Andante-

Allegretto-Allegro, Pastorale, in E major (new) Tombelle; Toccata and Fugue, in D minor, Bach; Recit and Aria "Soft Southern Breeze," Barnby; Funeral March, Chopin-Best; Romanza, (new) Parker; Scherzo Symphonique, Guilmant; At Sunset, and Il Tuo Peosiero, Rotoli; Sonata, in F major, (new) Deinel.

Jan 22, Concert of Chamber Music given by New England Conservatory String Quartet, Mr. Emil Mahr, Mr. Charles McLaughlin, Mr. Daniel Kuotz, Mr. Leo Schultz, assisted by Mr. Carl Faelten. Program: Sonato, A major, op. 68, for violin, cello and pianoforte. Ludwig Van Beethoven; Scherzo, G minor, Luigi Cherubini; Theme and Variations, for String Quartet, Franz Schubert; Quartet, E-flat, op. 47, for Pianoforte, Violin, Viola and Violoncello, Robert Schumann.

Feb. 5, Pianoforte Recital given by Mr. Edwin Klahre. Program: Impromptu, G major, op. 90, No. 3, F. Schubert: Arabesque, C major, Op. 18, R. Schumann; Sonata, A-flat major, op. 110, L. Van Beethoven; Nocturne, F-sharp major, op. 15, No. 2; Etude, A-flat major, op. 25, No. 1, Fr. Chopin; Suite, G major, op. 40, (Aus Holbergs Ziet), E. Grieg; Barcarolle, No. 5, A minor, A. Rubinstein; Etude, D-flat major, op 2, No. 2; Etude, "If I were a Bird," A. Henselt; Consolation, D-flat, No. 3: The Nightingale, Impromptu on a Russian Song, C-sharp minor; Polonaise, No. 2, E major, F. Liszt.

Feb. 12, Organ Recital given by Mr. George E. Whiting, assisted by Mr. Emil Mahr. Program: Overture, C major, Mendelssohn; Concert Piece, G major, Guilmant, Mr. Whiting; Paraphase, on Richard Wagner's "Charfreitagzanber" from "Parsifal," Mahr, Mr. Mahr; Fantaisie, A-flat major, Brosig; Introduction, 5 Interludes and finale, on the plain chant "Magnificat," Mr. Whiting, Whiting; Romanze, Wilhelm Bruch; Sarabande, Tambourin, J. M. Leclair, Mr. Mahr; Introduction, and Kermesse from opera "Faust," Gounod, Mr. Whiting.

Feb. 26, Pianoforte Recital given by Mr. Carl Faelten, assisted by Mr. W. H. Dunham. Program: Sonata, D minor, op. 31, No. 2, L. Van Beethoven; Concerto Allegro, A minor, op. 46, Fr. Chopin; Songs for tenor voice: "By the Sea," "Love's Message." Fr. Schubert; Scherzo a Capricico, F-sharp minor, Two Songs without Words, 53, No. 4 and op. 67, No. 4, Mendelssohn; Concert Study, E-flat major, op. 23, No. 4; Valse Brilliante, from "Le Bal," A-flat major, A. Rubinstein.

March 3, Entertainment by School of Elocution. The following ladies took part in the program: Misses Claribel Brooks, Mildred Baker, Frances Starr, Sadie Linnell, Jennie Cobb, Alice Johnson.

March 5, Musicale on the occasion of a Reception for the Ladies of the Home. Program: Allegro, from Sonata, F. major, (pianoforte and violin,) L. v. Beethoven; Miss Mary Dewing and Mr. John Kelly; Aria, from opera "Giocoonda," Ponchielli, Mr. John D. Beall; Two movements, from Sonata, G minor, (organ) Miss Annie M. Waterman; Elegie, (violin solo), H. W. Ernest, Mr. John C. Kelley; Study, "If I were a bird," A. Henselt, Toccata, A-flat, (pianoforte, Mrs. Lillian L. Wood,) G. Scambatti.

March 7, Pupils' Recital. Program presented by the following pupils: Miss Helen M. Smart, Miss Edith Ormsby, Miss Susie E. Sowden, Miss Lelia Belknap, pianoforte; Miss Frances Waddel, Mr. Wolcott C. Evarts, organ; Miss Genevieve Carpenter, and Miss Mabel Vella, vocal.

March 9, Pupils' Recital. Program: Italian Concerto, (Pianoforte.) Bach, Miss Juliette O'Niel; Toccata, in E. major, (organ) Bach, Mr. Walter F. Frail; Reine de Laba, (Cavatina), Gounod, Miss Alice Philbrick; Prelude and Fugue, in F minor, Bach; Impromptu, in A flat, op. 142, No. 2, Schubert; Why? op. 12, No. 3, Schumann; Ballade, in A flat, op. 20, (pianoforte), Miss Lucy Dean, Reinecke.

March 10, Entertainment by the School of Elocution. The following pupils took part in the program: Misses Elizebeth Johnson, Jennie Cobb, Alice Harrington and Will Allen Drumgoole and Mr. Edmund T. Elton.

March 12, Lecture-Pianoforte Recital given by Mr. Edward Baxter Perry, assisted by Miss Katherine Spear, Contralto. Program: Introduction and Rondo, from op. 53, Beethoven; Barcarolle, G major, Rubinstein; Gavotte, E minor, Silas; Air from Messiah, "He was despised," (for Contralto), Handel; Fire Charm, from Valkyria, Wagner Brassin; Isolde's Love Death, from Tristan, Spinning Song, from Flying Dutchman, Wagner-Liszt; In Questa Tomba, Beethoven; Our King, sacred song, (for Contralto), Rotoli; Fantaisie Impromptu, C sharp, Berceuse, D-flat, Scherzo, B-flat minor, Chopin.

March 14, Pupils' Recital. In which the following pupils participated: Misses Kate Follansby, Hattie L. Dexter, Edna L Bourne, Lena Hayden, Josephine Winter, Pianoforte; Mary Sears, Gertrude Coy, Jennie Evans, Organ.

March 16, Pupils' Recital. Program: Sonata, op. 90; (pianoforte), Beethoven, Miss Edith Ormsby; Sonata, in F minor, (organ), Mendelssohn; Mr. E H. Leavitt, Cavatina, from Ernani, Verdi, Miss Nellie V. Parker; Kreisleriana, op. 16, (pianoforte), Schumann, Miss Susie E. Sowdon; Concerto, in B-flat, with cadenza by Reinecke, (pianoforte), Mozart, Miss Myrtle Sheldon.

March 17, Concert for the benefit of the Library Fund of the Hyperion Literary Society given by The Boston University Glee Club, assisted by Clarence Afton Wheeler, reader, John Craig Kelley, violinist, Walter J. Kugler, accompanist. Program: "Hark! The Trumpet," Buck, Glee Club; "Courtship under Difficulties," "Snobbleton,," "Jones," "Prudence," Mr. Wheeler; "When Poverty Knocks," Tours, Mr. Buck; "In Good Old Colonial Times," Serenade, Gerrish; Polacca, Clark, Glee Club; Fantasia of Airs, from "Martha," Léonard, Mr. Kelley; Patrol "The Dog and his Shadow," Tours; "An Awful Little Scrub," Goldsmith-Clark, Glee Club; Reading, Mr. Wheeler, selected; "Old Uncle Ned," Newcomb, Mr. Fessenden; Dina Doe, Clark, Glee Club.

March 17, Entertainment by the School of Elocution. The following pupils appeared upon the program: Misses Bessie Morris, Leotta Cain, Mary Johnson, Carrie Fairman, Alice Girardeau and Myrtle Gaige.

March 19, Violin Recital given by Mr. Emil Mahr, assisted by Mr. William L. Whitney. Program: Sonata for solo violin with pianoforte accompaniment, Pietro Nardini; Air, from the Oratoria "The Seasons," Haydn; Fantaisie, "Otello," H. W. Ernst; Schubert's, Moment Musical, Papini, Schumann's Abendlied, Joachim Transcriptions; Songs, Brahms; Barcarole, Spohr, Moto Perpetuo, Paganini.

March 21, Pupils' Recital The following pupils appeared upon the program: Misses Fairbanks and Orendorf, pianoforte; Miss Maytie Case, organ; Mr. Edward H. Lally, violin; Miss Harriet L. Fales, vocal, with violin obligato by Miss Flora L. Goldsmith.

March 23, Pupils' Recital. Program: Pastoral Sonata, organ, Rheinberger, Mr. Guy Parker Williamson; Aria, from "Titus," "Deh per questo instante solo," Mozart, Miss Carrie Crum; Adagio non Troppo, Conzonetta, Allegro Moderato, violin, Godard, Mr. W. J. Howard; Aria, from "Anna Bolena," "Deh non voler costringere," Donizetti, Miss Marguerite Freeling; Sonata, in F-sharp major, op. 78, Allergo ma non troppo—Allegro vivace, Beethoven; Air de Ballet, from opera "Alceste," with variations, pianoforte, Gluck-St. Saens, Miss Alice Greer.

March 25, A Lecture, with Readings and Musical Illustrations on Robert Browning as the poet of Music and Musicians by Rev. Henry G. Spaulding, assisted by Miss Estelle T. Andrews, pianoforte. Program: Mr. Spaulding read the following poems: A Toccata of Galluppi, Master Hugues of Saxe-Gotha, Abt Vogler; Miss Andrews played the following selections: Ballade, Chopin; Toccata, Paradies; Sonate, Galuppi: Fugue in E minor, Mendelssohn; Fragments from "Carnival," Chopin, Estrella, Reconnaisance. Pantalon et Columbine, Valse, Schumann.

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

M. F. A.—1. Is Mr. Finck's criticism of the sonata form a just one? Pages 41–43, *Chopin and other Musical Essays.*

Ans.—Mr. Finck is evidently filled with the spirit of the new school. Space forbids going into detail, but this much, however. One man's food is another man's poison. Mr. Finck says the sonata form is obselete. Are the Beethoven sonatas "gone into disuse?" which is Webster's definition of obselete. The great instrumental composers of today do their best work in the symphony, which is an orchestral sonata. Play the piano sonatas of Beethoven, Schubert, Weber, Schumann, and when they have taken a place in your life and are things you turn to for soul comfort and for refreshment, read pages 41–43 and make up your mind.

2. Is Mr. Finck a teacher and player, or is he merely a critic, and where?

Ans.—Mr. Finck is employed on the N. Y. Evening Post. We used to hear the highest things said of him during his Harvard days, and he must have had a splendid training for his profession. His musical antecedents are most excellent.

3. Is it true, as I have been told, that most of the great operas have immoral plots?

Ans.—It is true, to a considerable extent.

4. Is there a book on vocal music similar to Turner's *Guide*?

Ans. We know of no such.

5 Are the two songs, Spohr's *Rose, So Softly Blooming*, and Lakme's *Indian Bell Song*, especially pleasing, and how difficult are they?

Ans.—Pleasing, and of moderate difficulty.

6. Please name a book of easy anthems for choir use, made up of good music; no Danks nor Perkins.

Ans.—Baumbach's *New Collection*, Buck's *New Collection.* Either may be secured by addressing the HERALD.

7. Please name several sacred pieces for female voice, like V. B. Brown's *O Lord be Merciful* or Franc's duet, *Sanctus.*

Ans.—Ditson's Octavo Edition, No. 818, *No evil shall be-*

fall thee, Costa; 256, *Holy Redeemer*, Marchetti; 1346, *Benedictus*, Battmann; 3196, *The Lord is my Shepherd*, Schubert.

8. Please name some good songs as beautiful as Beethoven's *Penitence*, Cherubini's *Savior of Sinners*; songs like Parker's *Jerusalem* are good, but not good enough.

Ans.—See *Sacred Songs, Ancient and Modern*, edited by John Hiles. Boosey, Royal Edition.

9. Also, a few pieces for the reed organ no more difficult than Calkin's Processional March. Something pleasing; arpeggios rather than chords.

Ans.—See: M. S. Morris, *Graded Course of Instruction*; Presser, Phil.

T. M. H.—1. In the Andante of Chopin's Op. 22, is the bass to be grouped in twos or threes, and what is the standard by which one decides?

Ans.—In twos. The time sign, 6-8, is the standard.

2. What is the meaning of *spianato*?

Ans.—Smoothly.

3. How would this Andante do placed before Listz's *Marche de Racoksy* on a program for an audience unable to appreciate classical music?

Ans.—Pretty well; try it at any rate.

EXENE.—1. What is the "Janko keyboard" mentioned in February HERALD, page 24.

Ans.—Six rows of keys one above the other, so arranged that each tone can be struck on three different rows or banks of keys. Length of octave span lessened; large spans easy. See *The American Musician* for 1890.

2. In the same number "White Clover" speaks of the "one-lined A." What is meant by it? Is it used only in vocal music?

Ans.—The one-lined octave includes all tones beginning with middle C on the piano keyboard running up to the tone B above, where the two-lined octave begins. The term is applied to all kinds of music. See Novello's Music Primer, No. 2.

3. Where can I get W. S. B. Matthew's *How to Understand Music*, and what is the price?

Ans.—N. E. C. Music Store. Two volumes, $1.50 each.

4. In Weber's *Invitation to the Waltz*, sixth movement after Allegro vivace, must the pedal be used to sustain the higher treble and lower bass notes, commencing with measure 5?

Ans—There is no need of the pedal to sustain the tones, but its careful use may be made very improving. Matter of taste and skill.

BURLINGAME.—Can you tell me anything about McFarren and his *Six Lectures on Harmony*?

Ans.—We have been unable to find the *Lectures*. George Alexander MacFarren, born in London, 1813, has written much music of merit; has been since 1834 a professor in the Royal Academy of Music, London; in 1875 was elected Professor of Music at Cambridge, and Principal of the Royal Academy. An honored name in present English music; a man of vast knowledge, whose blindness—a thing of gradual growth—has not diminished his usefulness.

C. N. S.—Please give some information about Vladimir de Pachmann, the pianist.

Ans.—Born in Odessa, 1848. Father a musician. Carefully trained. Appeared in 1869; disappointed with himself, he studied eight years and tried the concert stage again. The second disappointment. Retired for two years more, and then appeared with uniform success. An excellent pianist, he indulges in eccentricities which mar his performance for many.

HONESDALE.—1. How many notes in each trill, first page, *Valse Styrienne*, by Wollenhaupt?

Ans.—Thirty-second note trills.

2. Should the runs in same piece be played to one count each?

Ans.—They should; possibly with a little freedom.

3. In Lange's arrangement of Pilgrim Chorus from Tannhäuser, should the 9-8 time be played just as fast as the 3-4 time? What is the metronome marking?

Ans.—Just the same time. M. M. ♩—69 or 72.

HENRY.—1. Please give me the major and diminished sevenths in the key of A minor.

Ans.—Major sevenths are *a to G-sharp, c to e, f to e*; the diminished seventh is *g-sharp* to *f*.

2. What do you think is *the* book on harmony?

Ans.—We have never found a book that has entirely suited us. Geo. H. Howard's *Course in Harmony* contains splendid material; so also *The Material Used in Musical Composition* by Percy Goetschius, which is very deep. Emery's *Harmony* is an excellent little work. Harmony requires a teacher, and a good one too, and some teacher's teach best without a book, tho they are rare.

C. V. M.—How must I play the trill in the coda of Paderewski's *Minuet*, op. 14?

Ans.—Without turns until you reach the last trill, when you add the trill.

MUSICAL READING COURSE.

REQUIRED READING FOR APRIL.—HALF OF *ART LIFE AND THEORIES OF RICHARD WAGNER, EDITED BY EDWARD L. BURLINGAME.

No doubt the serious judgement of the musical world is that Italian Opera, of the Rossini school at least, is moribund. The sooner and the deader, the writer would add, the better, and the further the new school shall drift from the pestiferous roulade and ballet the more hope of it. How New York can stultify itself by not having *no* opera or Wagner, it is hard for a rustic and unsophisticated intellect to feel its way to. Wagner, though he be pronounced erratic, destructive, shocking, or what you will, is at least in dead earnest. Dramatic truth at any cost is his watchword. Dramatic untruth he scorches with unsparing fire. There is a certain brace and sharpening in the atmosphere one enters, upon gaining his presence. He is not all worthy and beautiful, but he is great and hugely human, and when we can strip off his husk (and peel off a layer or two of our own very like), we reach a marvellous personality. Witness this from a letter to Uhlig, referring to articles by the latter upon the Beethoven Symphonies:— "It delighted me to see how the power of truth overswayed you, so that in favor of this truth you cast to the wind your own former art-nature, yes, you, as if animated by love, annihilate the whole Beethoven who has touched us in so deep and sympathetic a manner, in order to see rise from these noble ruins the one, true eternal art—the common good of *all* men; just as we recognized that Beethoven, in order to rise to the universality of a higher life, even annihilated his own most personal nature," and so a thousand passages from letters beside which only fragments from other musicians of any name have a claim upon a hearing. We should be glad enough of the privilege of recommending as a required reading, this fervent volume, "Richard Wagner's letters to his Dresden friends." It is with some misgivings that we offer even the book placed above. Some pages of it may prove strong meat to our reader at large, but it will fully repay the chewing. And while the Composer's beliefs concerning his art cannot fail to interest the thoughtful reader, the Autobiography at the beginning will surely capture an immediate attention. We hope, therefore, for an earnest study of the book.

We are saved by it any criticism here upon the opera of Italy or of France. Wagner's own trenchent sentences are sufficient.

Readers who desire to go further in the study of his personal life may read the biographies by Hueffer, or Kobbé, Vol. 1, (which has the authoritative recommendation of Mr. Elson as a quite thoroughly satisfactory work), or the interesting little book of Judith Gautier. The study of the music dramas themselves will occupy a future month.

May be ordered through the MUSICAL HERALD.
*** Price Post-paid, $2.00.**

MUSIC.

Oh, music, voice divine, thy tender strains
Penetrate my soul; they are as grains
Of food unto the weary brains
Of poor humanity.

Play, sad and low, yea play so soft
That all my thoughts will rise aloft
And dwell on things which come not oft
To minds of vanity.

Plaintive sounds, yet dulcet, true and sweet
My heart yearns for the life complete
And for the soul I hope to meet
Through all eternity.

Now doth my wailing tones appeal
To my nobler self; and I feel
As if to thee I might well kneel
In true humility.

Nay, cease not, pray, I am content
To list foraye to the heaven sent
Voice within. T'was surely meant
To ease my uncertainty.

Religion, yea, may be the guide
For nations; but what'er betide
I place thee, Music, side by side
I feel thy divinity.

Written by Clare Davis.

Saranac Lake, November, 1890.

MUSICAL MENTION.

NEWS NOTES COMPILED.

A revival of an old custom is about to be tried in Paris. A new version of "Faust" by Silvestre, will be set to music by pupils who have won the Prize of Rome. The first act will be intrusted to Samuel Rousseau, the second to Mr. Pierné, the third to Mr. Marty, the fourth to Mr. Hue, and the fifth to Paul Vidal. This promises to provide a mixture of styles, if nothing more.

"The Barber of Seville" was given at St. Petersburg with Sembrich, Masini and Cotogni in the cast. In spite of high prices (25 roubles for an orchestra seat) the house was sold out and 14,000 roubles receipts are reported. (A rouble is about seventy cents.)

At the last, Paris, Conservatoire concert, "Sapho," on a text by Lamartine set to music by Louis Lacombe was listened to with great interest; "Sapho" is a sort of cantata, comprising a "Hymn to the God Pan," a "Plaint of the Virgins of Lesbos," both for chorus, a shepherd's song for tenor, and a descriptive "Sunrise," ending with a brilliant finale of sonorous effect.

The La Scala Theatre, Milan, used to be one of the most important opera theatres in the world. Of late, however, it has, to a certain extent, suffered in common with most other Italian opera houses. The Italian government have now appointed a commission to inquire into the causes and the remedy. Senators, lawyers, land-owners and even workmen are upon this committee, which, it is said, curiously enough, does not include a single professor of music.

Weckerlin has just presented to the Paris Conservatory a little volume of autographs of Auber which is of the greatest interest. It contains the composer's harmony and fugue studies during the period when he was a pupil of Cherubini. The last number of the volume is an instrumental fugue on a theme from Cherubini's opera, "Faniska," and Auber's signature is affixed to it.

Teresina Tua made her reappearance in Rome at a concert with Sgambati with whom she played Grieg's sonata for piano and violin and two new compositions of Sgambati's with great success. Mme. Tua is now the Countess Franchi Vernay della Vallette.

The royalties demanded by French composers for each performance of their music in England has led to the substitution of Wagner and Sullivan in its place. French music is relegated to theatre and military bands.

At the Berlin Philharmonic concert, January 26, Joachim's manuscript overture to Shakespeare's "Henry IV." was played under Bülow's direction. The work dates back to the violinist's early days at Weimar, and is remarkable for its youthful feeling, daring harmonies and instrumental effects. Joachim was present and received an ovation.

The choir organ of Notre Dame church, Paris, has been restored by MM. Merklin; a report on the instrument by a committee of experts will be published with illustrations.

Felix Mottl's enterprise in producing Berlioz's "Les Troyens" and "La Prise de Troie" at the Court Theatre, Carlsrhue, has met with a very satisfactory recognition by the public. Mottl, who has been appointed orchestra conductor of the theatre for life, proposes to give next spring a Berlioz week, in which the four operas of the French master will be given.

The municipality of Osnabruck have decided to place a commemorative tablet on the house Tharmstrasse No. 8 b, in which Albert Lortzing lived for several years, during which he exercised at the Osnabrück Theatre his triple capacity as actor, singer and composer. A performance of his "Hans Sachs" will shortly be given there, the proceeds of which will be devoted to the above purpose.

Forty-five operatic works were produced at the Royal Opera of Berlin during last year, Wagner heading the list with sixty-nine performances of nine works, Verdi following with thirty-six performances of five works, and Weber coming next with twenty-four performances of his three principal operas.

Wagner's "Siegfried" at Brussels continues with constant and legitimate success. A correspondent writes, "the exaggerated enthusiasm of the first performance has calmed down considerably, giving way to serious admiration of the many and undisputed beauties of Wagner's work, which are appreciated to their fullest extent by audiences of the most varied character.

The eighth anniversary of the death of Wagner, Feb. 13, was commemorated at Venice, where he died, by a concert in which excerpts from "Tannhäuser," "Lohengrin" and "Rienzi" were performed. The audience listened with rapt attention and great enthusiasm.

A new opera, "The Empress of the Balkans," by a Greek composer named Georgis, has been consigned to the direction of the Imperial National Opera; the libretto is due to the pen of the Prince of Montenegro, who will attend the imminent first performance of the new work.

Like Genoa, Rome will have its Columbus celebration in 1892. Morlacchi's opera, "Il Columbo," originally produced in Genoa, 1828, will be revived.

There is talk in Europe over a new system of music notation, which twenty seven characters represent the seven notes of the gamut in all the keys.

Encouraged by her recent Berlin successes Patti has accepted an offer for a concert tour through Germany and Austria, to begin in April.

Verdi announces that the first representation of "Fallstaff" will take place at the Carlo Felice during the Columbus Festival next year.

"The Life of Jenny Lind" by Canon Scott Holland and W. S. Rockstro, will be published in London before Easter. The material has been drawn from voluminous documents, letters, original manuscripts and diaries.

The Birmingham Triennial Festival will be held from Oct. 6 to Oct. 9, inclusive. The London rehearsals will take place earlier in the month, and the full rehearsals will be held at Birmingham on Oct. 3 and 5.

Carvalho, director of the Paris Opera Comique when that building was burned, has been reinstated to his position. Since the time when Carvalho resigned the establishment has never been successful.

Robert Goldberk, formerly of New York, gained the first prize at a recent contest at Stuttgart, ot which over two hundred German composers competed.

Mrs. Corinne Moore-Lawson of Cincinnati gave a concert at the Berlin Singacademie on Feb. 25. and was well-received by press and public.

The first performance of "Tristan and Isolde" at Düsseldorf took place late in February. The representation met with great success.

The recently organized society of French musicians gave its first concert on the 20th ult: the program included the trio (Op. 30) of Lenormand, a quartet by Robuteau, a septet by Saint-Säens and a group of "Pièces concertantes," by Th. Dubois.

Max Alvary will, at the Bayreuth festival next summer, appear as Parsifal, Tristan and Tannhäuser.

Duprez, the French tenor, still lives, at the age of eighty-five.

A correspondent of a Boston paper writes of Lilli Lehmann's success at Lamoreaux's concerts in Paris: "Sunday, the 18th inst., was the first time she ever faced a Paris audience; she sang Beethoven's 'Abscheulicher,' Wagner's song 'Träume,' and Weber's 'Ocean, thou mighty monster!" Rather a severe task for one afternoon, as we should think; but the Paris public likes good, generous measure when it goes to a concert. I never heard her sing more superbly; the enthusiasm of the public knew no bounds, and I forgot how many times she was called out after her last two songs At a following concert Mme. Lehmann repeated the air from 'Obéron,' and sang, with her husband, Paul Kalisch, the whole of the great love scene from the second act of 'Tristan and Isolde,' —the whole scene, without cuts, fifty-four pages of pianoforte score; think of that! Although it was the first time she had ever given it without the usual cuts in public, she sang without notes or prompter. The effect was prodigious. You felt that Mme. Lehmann was not only perfectly sure of her own part, but that she knew the whole score. Kalisch had never sung the scene in public before in any shape, and sung from the book—if not with complete authority, yet with excellent feeling, expression and fire. The hearers were still as mice during the whole scene, listening as for dear life; but after the last chord of the orchestra there burst forth such an avalanche of applause as one seldom hears. Five recalls!"

Review of New Music.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the Herald.

The OLIVER DITSON CO., Boston, New York and Philadelphia

By the Waters of Babylon. Howell.

A sacred song of more than ordinary merit. It has many dramatic touches and its contrasts are well managed. The unison passages in the introduction are impressive, as is also the chief theme. The progression in bar twelve on page five could be improved. The song is published both for high and low voices.

Easter Dawn. L. R. Dressler.

A very good addition to the repertoire of Easter music. It has melody enough to make it popular with the laity, and rich enough harmony to recommend it to the musician. It is for alto voice, compass from B-flat to F.

The Days Gone By. Hawthorne.

A type of ballad which belongs to the days gone by, and we can only say that we are glad that it belongs to the past, for it has very little to say to the present.

Love. F. Boott.

An obligato work which can be used either as a solo (mezzo soprano) or a duet. It is melodious but rather too saccharine.

It Seems but Yesterday. Millöcker.

Also a duet, this time from the new opera, "Poor Jonathan." Original, tuneful, and although not deep, quite interesting. It is rather high in both parts, being for soprano and tenor.

Mr. ARTHUR P. SCHMIDT, Boston and Leipsic.

Fugues from Bach's Well-tempered Clavichord. Bernardus Boekelman.

These are far more important than the above condensation of the title indicates, for that talented musician, Bernardus Boekelman, has here given to the world a new system of fugue analysis and a most valuable method of fugal printing. This is nothing less than the presentation of subject and counter-subject in different colors, red being chosen for subject and answer, and green for the counter-subject. The two-voiced fugue, Volume 1, No. 10, which is one of the most ingenious instances of constant usage of subject and counter subject, is one succession of red and green. The system is a very practical one and can be enthusiastically recommended. The harmonic scheme of each fugue is appended and is a valuable adjunct in teaching this kind of composition. Among the four numbers received we are glad to find the fugue in E-flat major, Volume 2, No. 7, which was Mozart's favorite of all the numbers of the "Well-tempered Clavichord." The finest example of analysis, however, is found in the edition of the wonderful fugue with two counter-subjects (five-voiced) in C-sharp minor. This is a work which repays the most careful study and is a perfect storehouse of contrapuntal learning, yet it is never strained or artificial. In the editing of this Mr. Boekelman has done a great service to the cause of music, and we hope that everyone who desires to understand the wealth of combination that can be used in a fugue will make use of his labors. Three staves are used here and the second counter-subject is printed in violet. The only point on which a passing stricture may be made is the English nomenclature which applies the term "exposition" to the second treatment, or repercussion. This we think is a misapplication of the term, for amidst all the complex nomenclature of the fugue (a cumbrous legacy from the middle ages) the "exposition" has always been held to mean the first presentation of subject, answer, and counter-subject, while the subsequent treatment of this material has been called "the development," "the working-out," the "artifices," etc., but never "the exposition." This is, however, a very slight fault and may well be passed over in the transcendent merits of an edition which forms a new departure in music.

Messrs. NOVELLO, EWER, & CO., London and New York.

The Elementary Principles of Music for Public Schools. E. D. Rendall.

One may very well quarrel with the sweeping definitions of the first part of this pamphlets; such statements as that melody is a combination of time and tune, or that "Melody and Harmony together make music, which may be better defined as the combination of many melodies sounded together," (this last would seem to apply to counterpoint only) do not assist the reader in any degree. The statements relative to conducting or "beating time" are equally confusing. The entire analytical portion of the book is crude, but the musical selections forming the appendices are very well selected and will be found very useful.

The Water Sprites' Revenge. Karel Bendl.

A short cantata for female voices. It is quite sweet at its beginning but possesses a sufficiently dramatic climax in which the fairy destroys her false lover. There is a very effective soprano solo (or rather a pair of them) and a shorter one for mezzo soprano interspersed amid the choral work, this last-named portion being in three-part harmony, for two altos and soprano.

Church Service Book. D. E. Hervey.

This contains music for the church service throughout the year It is quite easy, some of it being in unison. Barnby, Stainer, Garrett and others equally eminent are represented in the contents, and the book is very practical and can be cordially recommended to Episcopal churches.

Album of Dr. Arnes' Songs.
Album of Sir Henry Bishop's Songs. } W. A. Barrett.

Mr. Barrett has here done most excellent service in collecting and arranging the most notable songs of these two masters, in a portable and popular manner. Each volume begins with a biographical sketch, which is succinct, clear, and accurate. Naturally the first of the two volumes pleases the musician best, for Dr. Arne's works are less known on this side of the water than those of Sir Henry Bishop, which have been worn threadbare. Both volumes, however, will be found useful, and each contains songs for every voice from bass to soprano.

Mr. FRITZ SCHUBERT, Hamburg and Leipsic.

Novellette. (A major.) Otto Floersheim.

It is unnecessary at this late day to speak of the musicianship of Otto Floersheim; that has been recognized in our Symphony Concerts and in many other ways; but this work is a very worthy addition to the large repertoire of classical works which he has already given to the public, and while it has romantic themes it presents them in a clear and well-balanced manner. The first theme is beautiful; still more so is the Andante which serves for central portion (or Trio) of the work. The piece is dedicated to Prof. Carl Baermann, and requires a good pianist to do it justice. It is melodious in the highest degree, but not at the expense of harmonic treatment, the latter being very satisfactory.

Messrs. MILES & THOMPSON, Boston.

The Sea Hath its Pearls.
The Voice of the Sea.
O Food of Pilgrims. (Sacred.)
A Farewell. (Duet.)
Ave Maria. (Voice, Piano, Organ and Violin.) } John A. O'Shea.

In these vocal works the composer gives evidence of poetic feeling and musical ability of a high order. There is a fine spirit of melody and good harmony, perceptible in each number. The third number seems to us the most successful, and has something of the flavor of the old church modes. The "Ave Maria" is a meditation on Bach's third prelude. The thought, even to the details of its instrumentation is a frank plagiarism from Gounod, but the melody by no means approaches Gounod's great success. One point of weakness may be noticed in the young composer; it is the irregular manner in which he treats the poetical accents. At times these are even false. A course of study in prosody would remove this fault. The instrumental works of Mr. O'Shea are excellent since this defect has no chance to appear; even with it, however, his songs are far above the average, and deserve the attention of musicians.

Mr. EVERETT E. TRUETTE, Boston.

May Flowers. Truette.

A song for soprano or tenor. Very tender in melody, but the contrapuntal accompaniment does not always seem to flow easily. Nevertheless there are some beautiful phrases in the song, which will soon find popular favor.

The S. BRAINARD SON'S CO., Chicago.

Afterward.
Serenade. } E. M. Young.

The first is for soprano, the second for alto voice. The second is much the finer work of the two, and has a delicacy and romance that, in the hands of a good singer must be very effective. The poem is by Mrs. Whiton Stone.

Mr. F. L. HODGDON, Hyde Park, Mass.

Sweetheart. F. M. Paine.

Melodious and pretty, but it would have been better with a less jerky accompaniment. L. C. E.

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EDITORIAL ARTICLES.

By Louis C. Elson.

BACH'S PASSION MUSIC.

The Handel and Haydn Society have made a very important new departure in presenting Bach's Passion Music (the St. Matthew version) on Good Friday, and announcing their intention of following this up with annual presentations of the work. This is an eminently proper and praiseworthy proceeding, for the Passion Music is as fitted for a Good Friday musical service as Handel's "Messiah" for Christmas. There are points in which this work is superior to the oratorio form. It is fully as dramatic as any oratorio, yet never loses the character of a religious service. The stately chorales were intended to be sung by a congregation of auditors, and the Handel and Haydn Society would make the performance of the work still more significant if they would request the audiences in future concerts to rise and join in the singing of these. Bach was a consistent follower of the musical principles of Luther in these chorales, even to the detail of using folk melodies to induce the common people to venture into song. The chorale which appears more than once in the work, but is chiefly known as "Oh sacred head, now wounded," was originally a love song by Hassler, entitled "Mein G'mueth ist mir verwirret," and was very popular throughout Germany in the seventeenth century. This usage of popular tunes by Luther, and by Bach, in sacred work is the apology made by many of the writers of the modern popular jingles miscalled hymns, but they should not forget the fact that in the old times the popular melodies were slower and more dignified, that they were enriched with the noblest possible counterpoint, and that the melody was not, in Luther's time, so prominent as with us, since it lay not in the soprano but in the tenor part.

The study of Bach's work, which will undoubtedly result from its annual performance among us, cannot fail to be productive of great musical advance. There are many who are repelled from Bach because of the intricacy of his musical treatment. To these one can say that a study of good contrapuntal music carries this certain reward with it, that while a merely melodic piece becomes threadbare with repeated hearing, a great contrapuntal work becomes more and more attractive with constant study. There are, however, some details of the Bach work which can be omitted or changed. The recitatives of the Evangelist, for example, are terribly trying, and scarcely one singer in a thousand can do them justice; it might be a good plan to omit these bits of modulation, particularly in a performance which does not pretend to be absolutely complete, and have the most necessary ones read by a good elocutionist. Some of the solos might be cut out, for Bach is not at his greatest in passages for solo voice, and treats the vocal organ in the most instrumental fashion. It is in the choruses and chorales that the great spirit of the work is shown, and to study these is to enter into a world of polyphony which is all too little known in these homophonic days. If the Handel and Haydn Society persevere in their intention they will confer a boon on Boston almost as great as the opportunities for the study of symphony, and will add another one to the many musical advantages which have made Boston a real art centre.

CONGREGATION OR CHOIR?

In another editorial we have spoken of the opposition of the pulpit to the choir in ecclesiastical service; many have been the remedies proposed for the excessive musical display which some musicians import into the songs of praise. Even so late as the sixteenth century the church in Rome had thought of returning to the plain chant with which St. Gregory had combatted musical embellishment centuries before. In the protestant church, however, a still more dignified remedy was found in the Chorale, which was to be sung by the whole congregation, and in which ornamentation and display of virtuosity were therefore impossible. It is a popular error to suppose that Luther was the originator of congregational singing. He certainly used it as it had never been employed before, but its beginning must be sought in catholic times, and in Germany. The church had by edict forbidden the participation of the congregation in the sacrificial service of the mass, but in Germany this canon was unheeded and the worshippers joined in the singing of the Latin choruses. A lack of knowledge of the words prevented this at times, but in the "Kyrie," where only three words are used, it was not unusual, in the fifteenth century, to find the congregation uniting with the choir. The priests did not rebuke this musical zeal but rather fed it by gradually adding songs in praise of the Virgin to the regular service, and in these so-called "Marien-lieder" the congregation were allowed and even desired to sing.

Luther having received his early musical education as a catholic choir-boy at Eisenach, fully recognized the beauty of the musical part of the mass, and his first desire was to reproduce it in a German protestant mass in

which all the congregation should join. He afterwards modified this idea, but still insisted on allowing the congregation to take a leading part in the musical services. Out of this sprang the Chorale, the loftiest expression of congregational music. It must not be supposed, however, that Luther was opposed to choir singing because he most heartily believed in congregational song, the contrary is the fact. This great master of religious song held that there should be a choir of trained singers in every church, yet that these should not exclude the congregational singing but rather serve as a model for it. In just this matter there is much popular error, and even clergymen have sometimes been led to state dangerous half-truths. Another point which should be more clearly presented to the general public is the fact that two directly opposite influences were at work in the time of the reformation; Calvin was as opposed to music as Luther was in favor of it, and he desired as little of it as possible in the service. The less dyspeptic and more musical German reformer was in the right in his idea of choir and congregation, and probably also in his estimate of the place that music should fill in the divine service and the most satisfactory settlement of the oppositional character of preacher and singer, (a totally unnecessary position) may be found in the reforms of Martin Luther.

PULPIT AND CHOIR.

For 1600 years a conflict has gone on in sacred music between the pulpit and the choir, the preacher and the singer. The causes of the opposition of these two forces are not far to seek; even in the earliest ages of the church the singers arrogated to themselves an undue importance in the service. At the very beginning the musical services of the Christian church were modest and befitting the occasion. At the Agapae, or love-feasts, in ancient Rome the worshippers met at eventide, and, having partaken of a frugal supper together, each man sang in improvised strains some simple praises of the Deity, generally choosing some passage in the book of Isaiah for his theme. Very soon, however, the church became rich and was able to train its singers more scientifically, and then the irrepressible conflict began. It was natural that wealth should pour into the coffers of the church at this stage, for all the converts firmly believed that the end of the world was at hand, and feeling that their worldly fortune was then an especially temporary possession, they at once bestowed it upon the church. The training of the singers at first took place in the orphan asylums, which were the earliest musical conservatories of Europe. How thorough the instruction must have been may be surmised from the fact that the Roman emperor, Julian, called "the apostate," just before his death thought of founding a similar conservatory on a large scale, in Alexandria, for the purpose of training singers for the pagan religious rites. But when these early Christian singers were once fairly launched into the church service they thought far less of the worship of God than of the display of their vocal abilities, and the result was that the songs and hymns became of a tremendous length, being full of embellishments and flourishes. The reform of St. Ambrose (about A. D. 396) was insufficient to stay the progress of this style of music. It will be seen, therefore, that over-embellishment is by no means a modern vice, and the pyrotechnical prima donna of modern days may boast of direct descent from the church singers of ages ago. The music of the dark ages was full of trills, turns, runs, etc., and the signs of embellishment used in our notation today are chiefly derived from the neume notation of the centuries preceding the tenth. St. Gregory fought the battle for stately and more appropriate music about two centuries after St. Ambrose, and with more success than his predecessor. But the battle was not entirely won even by him, nor has a fixed and reasonable alliance between pulpit and choir taken place in our own day, for in some churches music is almost ostracised, and the art which should be the best handmaid of religion is merely tolerated, while in others there are musical services which are the most thinly disguised concerts and to which far more auditors come for the sake of the singing than for any religious tenets that may be propounded or explained.

NATURAL MUSIC.

It is a mistake to think that music is a natural art, yet this fallacy was so firmly rooted in the minds of our ancestors that the progress of the modern science was retarded greatly. Music is a natural art only in its elements, in their application it is entirely the product of the mind of man. The young lady who "dotes on music" might feel very indignant if she were told that a mouse dotes on music in just the same degree that she does, which is merely the appreciation of the natural elements of music. Almost all animals, and almost all human beings, are sensitive to these natural elements and are attracted by them. What are these elements and how do they arise? The first of these elements is symmetry. Every animate being is pleased by a tone, because it presents regular vibrations to the ear, while noise presents irregular and unsymmetrical vibrations. A higher symmetry is found in chords, wherein the different tones bear arithmetical relationship to each other in the numbers of their vibrations. A still higher symmetry is found in rhythmic structure, where the regular pulsation of accents gives a soothing effect and is appreciated lower down the scale of creation than the human race.

But here the natural elements of music cease. Not a step farther does the leadership of the Deity as expressed in nature take us. All the rest is the creation of man, and is as diverse in its results as the different races of man. The Chinaman uses a five-toned scale and we a seven-toned one, yet neither can prove the other race in the wrong. We cannot show scientifically why one melody should please us and another not, or why the melody which displeases us should please some other person. Fetis has said that music is the art of moving the emotions by combinations of sound; and anything that does this to any person is music so far as that person is concerned. The music of China, of

India, of Europe, is each a school in itself, yet these schools have the natural elements of music in common, in some degree. It is when modulation and progression come into play that the divergences begin. Nature has not given to man a single modulation. A discord is akin to noise, yet civilized as well as uncivilized nations have heightened the effect of their music by the introduction of discords. Orlando di Lasso in the sixteenth century was the first to find in the discord the language of passion, and there are many dissonances which are freely used today which would have set the teeth of the early musicians on edge. Only after the year 1594 did the seventh chords come into our music, and the diminished seventh after 1600. The fact that our art is the invention of man causes it to be a constantly changing one, and the very elements of change fit it more closely to the needs of the human race. But when the fact is once recognized that music is an artificial product made by man for man we shall not be quite so arbitrary in denouncing those who wander into new paths, and we shall admit that even Chinese cacophony comes under the head of music.

FATNESS AMONG MUSICIANS.

Probably the fattest person who ever appeared on the operatic stage was the great basso, Lablache. It is related of him that he was so enormously stout that while in London, a special cab was used by him as he could not enter an ordinary vehicle. On one occasion this cab did not appear and Lablache was obliged to venture into an ordinary "growler." Great exertions in the way of pushing and pulling on the part of his attendants finally brought him into the cab, but the weight was too enormous and the vehicle at once broke down and the basso was pulled out with greater difficulty than there had been in geting him in. Lablache was, however, tall enough to carry off his portliness with some degree of grace. He was over six feet high and his face was remarkably expressive. On one occasion, however, his grace availed him nothing, for he was cast in the part of a prisoner in a deep dungeon and in the depths of misery. When the audience saw this living mountain come down to the footlights and sadly sing. "I am starving," it was too much for gravity, and roars of laughter drove the favorite singer from the stage. Such subjects should not be attempted on any stage. How often have we seen a stout tenor in Beethoven's opera "Fidelio" clasping a crust of bread, brought him by the faithful Leonora, when his whole appearance denotes that he has been accustomed to solid beefsteaks instead of dry crusts.

Verdi's opera "La Traviata" failed at its first presentation from a cause similar to the above. It was in Venice that the opera was first performed in 1853. It may be remembered that the heroine dies of consumption superinduced by a life of dissipation. Verdi, with his usual carelessness of dramatic detail, allowed Signora Donatelli to take the part of Violetta. The effect of the last scene, wherein the doctor shakes his head and tells the maid that in a few hours Violetta will be dead of consumption may be imagined when when we state that Signora Donatelli weighed over two hundred pounds!

Handel was one of the fat composers, and this was due in a degree to his enormous appetite. This failing was so well known in England that a caricature was published during his life in which the composer is depicted with the head of a pig, seated at an organ playing, while the instrument is hung with sausages, hams, and every other species of gross and coarse food.

Rossini was another composer who grew stout under the guidance of an active stomach. He once presented his provision dealer with his photograph with the inscription underneath, "To my stomach's best friend."

Dussek was another composer whose bulk and appetite were both enormous. It is said that his passion for gormandizing shortened his days. He, as well as Handel, on more than one occasion made away with a dinner that had been prepared for three persons. Altogether the above examples, and many others that might be cited, prove that a prosaic affection for solid food is not incompatible with a love of delicious sounds.

EDITORIAL PARAGRAPHS.

By G. H. Wilson.

There came a message over the wires the other day which read something like this: "Theodore Thomas yesterday noon became musical director of the World's Columbian Exposition." Theodore Thomas is *the* man among us deserving the honor who, given ample authority, can be depended upon to organize and carry to a successful conclusion a scheme of programs which shall present our attainments as a people in music in their proper light, which shall mirror our tastes and our aspirations. The choice is admirable and brings with it infinite relief, for whatever may be the machinations of cliques in other departments of the Exposition, that of music will be conducted for art's sake only. Mr. Thomas was in Chicago when the announcement of his appointment was made, and he is reported as saying: "The importance of the trust reposed upon me is almost overpowering; but within a few months I shall return to Chicago to make this city my permanent home. The great world's fair being intended for a picture or symbol of the world's achievements, the plans for musical entertainment must necessarily be novel, grand and better than anything before presented. I could not with any propriety discuss plans for 1892-3 now, because the cloak of honor has hardly fitted itself to my shoulders. When I return I shall plunge into the matter and devote my whole heart and soul to it."

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How delightfully typical of Chicago is the following, which supplemented the original dispatch announcing the appointment of Mr. Thomas: "The size of the orchestra will probably exceed that of any similar body." Quantity. quantity, is the cry of those inartistic people, who would measure gains in art by the number of cubic feet its exponents occupy. It would be a blessing to

Chicago were the orchestral concerts of the Exposition given in a hall seating 1500 or less. Then and only then would it be safe, artistically, to have the orchestra "exceed in size that of any similar body."

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New York, it seems, is not willing to look upon Mr. Thomas' departure to Chicago as more than a temporary absence. This was emphatically the sentiment of the speakers at a complimentary dinner given Mr. Thomas on April 21, by George William Curtis, Parke Goodwin, Carl Schurz, Bishop Potter, William Steinway and others.

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Mr. Curtis presided at the dinner and on proposing the health of the guest, made one of his characteristic speeches, in which these just lines occured: "I rise to propose the health of a public benefactor—an artist whose devotion to a beautiful, refining and ennobling art has greatly distinguished his name and given great distinction to the city in which he lives—the health of the central figure of the musical life of New York for a generation, and your hearts go before my lips in saluting Theodore Thomas. * * * Thomas's whole career has been a campaign of education. If he has revealed to us more fully the Beethoven whom we knew, it is he, also, who first showed us that there was a Wagner who might be worth knowing. He has given to New York a musical distinction without which no great city is a metropolis, and Chicago has shown the true metropolitan instinct in securing his musical leadership. It is because of the dignity of his career, its absolute fidelity to a high ideal, its total freedom from charlatanry of every kind that his service to this city has been so signal a public benefit and that his departure is a public misfortune."

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A testimonial concert was tendered Mr. E. C. Stanton, of the Metropolitan Opera House, New York, about the middle of April. The volunteers included the artists of the opera and others, and this strange program was performed: Overture, "Oberon," Weber; Overture and third act (garden scene) from "Faust," Gounod; Hungarian Fantasia, piano and orchestra, Liszt, (Mr. Franz Rummel); third act from "Die Walküre," Wagner; Vorspiel and duet, from "Der Goetterdaemmerung," Wagner; Scenes from third act and quintet, "Meistersinger," Wagner.

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The next time it becomes necessary to tender a charity concert in Boston or New York we propose as a novel attraction, performance by an orchestra without any conductor. It would be interesting to try the experiment in music the band knew perfectly.

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The new English paper, whose proof-reader needs constant watching, speaks of the "Aboo part" in "Elijah." The word suggests spooks and things uncanny.

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The American Composers' Choral Association, of which Mr. Agramonte is conductor, gave a concert at Chickering Hall, New York, April 25, for the purpose of creating a fund with which to offer the following prizes: (1) $200 for the best cantata with orchestral accompaniment; (2) $100 for the best part song for mixed voices; (3) $50 for the best female chorus; (4) $50 for the best male chorus. Inquiries should be addressed to Harry Rowe Shelly, 158 Montogue st., Brooklyn; Emil Coletti, No. 210 East Eighty-seventh st.; John L. Burdette, Grand Central Depot, or Emil Agramonte, No. 118 East Seventeenth st.

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The Manuscript Club, of New York, is considering a plan for permanent incorporated existence. Its third and last program for the season included: Nuptial March (orchestra) H. H. Huss; Serenade for flute, horn, organ R. H. Woodman; Concert piece for piano and orchestra, B. O. Klein; "Suite Creole," for orchestra (two movements) J. A. Broekhoven; Chinese fantasy, for orchestra, E. S. Kelley; Pastorale (for strings) D. M. Levett; Waltz (orchestra) W. J. Henderson; Finale (from symphony) T. D'Ernesti. Mr. Henderson is the critic of the New York Times. Brave man, he, to submit his score to the eager lash of criticism.

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Neuendorff, conductor of the Emma Juch opera company, is enthusiastic over the reception given "Lohengrin," The Dutchman" "Die Walküre," in San Francisco and the San Francisco Bulletin confirms him, for it says: "It will be a somewhat astonishing fact to eastern readers to learn that enthusiasm rose so high here, that the Baldwin theatre was found insufficient to contain the audiences on the Wagner nights, and that it was necessary to move to the Grand Opera House for the production of the "Valkyrie." It will also be a surprise to hear that Wagner, when this number of the "Trilogy" was performed here for the second time, and we had become a little used to it, had a more attentive hearing than is often accorded even at the Metropolitan opera house in New York. The latter statement is made upon the authority of Mr. Neuendorff, the conductor of the work." If, as has been reported, one result of Mr. Neuendorff's efforts is the foundation of a permanent orchestra in San Francisco, with the fair haired Adolph at its head, the reward will indeed be great.

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Not only in San Francisco but in the City of Mexico has the Wagner fever raged. Writing from Mexico early in April Mr. Neuendorff says the performance of "Tannhäuser" by his company was rewarded with demonstrations the like of which, in his career of twenty-seven years, he never saw before. We are glad for Mr. Neuendorff's sake, for he is an able man and an enthusiast. If the Mexicans perpetuate him in "monumental brass" or other material suitable for statues, we hope they will assign a good artist to the task.

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Miss Emma Eames is in London. On the Paris Opera House stage a certain spot is so accoustically jolly that ordinary conversaton cannot be heard in the audience. We remember noting the fondness Miss Eames had for the spot during a performance of "Romeo and Juliet" in the summer of 1889, and how natural it was for her to en-

gage either Friar Laurence or Tybalt in a verbal flirtation there when Romeo was employed elsewhere on the stage. It was so artistic! We wonder if Covent Garden, London, has such a spot?

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The only answer we shall make to the coarse expressions of a Western writer who deny's our explanation of the reason Mr. Morse gave up an effort to establish musical taste in Minneapolis, is contained in the following paragraph from a letter to the American Art Journal, written by a resident musician of Minneapolis, a man of musical culture. Mr. Lachmund writes: "Mr. Morse was director of the Gounod Club, which chorus he organized five years ago and managed to keep afloat up to the present. Six wealthy Minneapolitans, including several millionaires, are vice-presidents. The last concert was given to an audience of nearly three hundred and a *zither* solo was the special attraction. These "grand concerts" will probably not be resumed the coming season."

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Mr. Lachmund's letter appeared in print after the HERALD paragraph, to which objection was made, was penned. Granted that the Gonnod Club was the leading musical organization of the city—and is it denied?—it is evidence of our charge that Minneapolis does not know the chaff from the wheat of music when it *became necessary* for Mr. Morse to place a zither solo on a program of the society whose vice-presidents were six wealthy millionaires.

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Music of a dignified character formed an important feature of the semi-centennial celebration in the fold of the New York Tribune. Upon Mr. Krehbiel, the music critic of the paper, devolved the duty of selection, and this was his choice: Nuptial March, H. H. Huss; Adagio from Symphony No. 1, J. K. Paine; Festival March, Van der Stucken; Scherzo from Symphony in B flat, G. W. Chadwick; Suite for strings in E major, Arthur Foote; Overture "Star Spangled Banner," Dudley Buck. The composers named include the two pioneers, Prof. Paine and Mr. Buck; three youngsters, Huss, Chadwick and Foote, representing the second generation of native writers, and Mr. Van der Stucken, who, when in small clothes went from Texas to Germany and did not return till he had made a name for himself as a musician. Mr. Van der Stucken is, nevertheless, an "American composer," but still there is a distinction between the acclimated and adopted American and the simon pure chap whose family name is pasted over Plymouth, Salem or New York graveyards, and who has imbibed democratic American principles from infancy. This distinction will prove a particular nuisance to the historian of the future, who will not find it a humorous task to properly classify such Americans as MacDowell of Boston, Herbert of New York and Hamerik of Baltimore, musicians who wrote for publication in the years 1880-1890.

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But to return to the Tribune jubilee. The conductor of the orchestra was Mr. Walter Damrosch, whose neglect of the American composer has been conspicuous. Mr. Damrosch, it need not be said, was not the choice of the program committee. We have referred to Mr. Buck and Prof. Paine as pioneers. It is true that Chas. C. Perkins, of Boston, wrote symphonies and overtures which were performed in Boston in the fifties, that about that time Mr. Bristow and Mr. Fay, of New York, wrote operas; but these were but sporadic efforts, in the right direction, it is true, but indicative of no cult. Nor are Prof. Paine and Mr. Buck on the same musical level; but with them them came the rise of a school of composers which bids fair to produce what, as the Tribune remarked in reviewing the musical part of its celebration, "in time will be worthy to take a place among the schools produced by the peoples of Europe."

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The first season of the Milwaukee Symphony Orchestra has been prolific of interesting and new music. At the sixth and closing concert (March 19) two compositions by Milwaukee composers were played, namely, Christopher Bach's "Jubel" overture, and Andante and Allegro Vivace for orchestra by Richard Hardege. At this concert Frederick Cliffe's C minor symphony and Tschaikowsky's "Romeo and Juliet" were heard, and Mrs. Wyman sang. Cliffe's symphony interested Mr. Nikisch so much that he announced it for performance last season, but never brought it forward for rehearsal. Arthur Weld's personal admiration for his former classmate led him to bring out his symphony, which is accounted by the London Athenæum a strong work.

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It was found impossible to print the usual Hanslick article in the HERALD for April and May; with the June number the Feuilletons will be continued.

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Writing from Paris to the *Boston Traveller*, Mr. Homer A. Norris, furnishes an estimate of the music of Massenet's new opera "Le Mage," the text of which is by Jean Reichpin: "Massenet has used the *leitmotive* very freely, and one is constantly reminded of Wagner. The motive of the grand priest, both in character and treatment recalls, the "curse theme" in "Lohengrin." The "fire music" is interesting if one can forget the gigantic scene in the "Walkyrie." Other places have suggested to the critics "Seigfried" and other works of the Beyreuth master. It is much the fashion here since the appearance of "Esclarmonde," to credit anything new to influences from the other side of the Rhine. "Le Mage" is rich in orchestral effects. There is no overture but the melancholy refrain of the prisoners in the first scene is scored for full orchestra, and the entrance of Zarastra, Anahita and the king, with Varedha, gives the composer opportunity to introduce nearly all his motives at the beginning. Among the orchestral effects most penetrating are the scene in the holy mountain—the Sinai of Zarastra—the charming, oft-recurring melody expressive of the pure love of Anahita; the introduction to the last act where the city lies in ruins; and the closing "fire music." Altogether an interesting, ingenious, clever work, but one which seems to lack that in-

describable artistic feeling one finds in "Ascanio." The critics hardly know what to do with it, but seem to agree that it is hardly more than a *success d'estime*. The *mise en scene*, the decorations, the costumes, are superb. Nothing before has ever been so gorgeously, so expensively mounted in the French capital."

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Following the enthusiasm Lehmann awakened at the Lamoreaux concerts in Paris, came Materna, late in March, of whom a correspondent wrote: "She showed herself the true Wagnerian, the artist who understood the Beyreuth master through and through. Would that there were more who could show us that Wagner, in spite of his resounding periods, and his occasional tremendous orchestral array, did not always harp on the tense E-string of passion, did not know only the methods of the storm-wind but knew also how to let the genial sun-rays of pathos and emotion pursuade his hearers to uncloak their hearts. I know it is hard for anyone to find room for delicate expression in such portentious pages as the finales to "Tristan" and "Gotterdammerung," but Wagner showed Materna where the finer, more tender and feminine expression came in, and she learned and has remembered the secret."

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Of the Lamouureux orchestra the same writer says: "The Lamoureux orchestra was well up to the mark. French strings and wood-wind are famous the world over; the horns, too are admirable. Curiously enough, but quite accountably, the one element which has most delighted me here in classic compositions was just the one which made the most questionable effect in the Wagnerian selections—the trombones. In Paris they use the trombone of the Mozart and Haydn period—an instrument with very narrow tube and immense brilliancy of tone, the true tenor and bass of the trumpet, and just the sort to be absolute perfection in the Finale of Beethoven's C minor symphony and other scores of that period. But Wagner wrote for a larger instrument. Whenever the Wagner trombone parts run at all low, these light French instruments *snarl* horribly and make the most diabolical noises just where Wagner counted on subdued and solemn tones. But this was the one flaw. M. Lamoureux is highly to be complimented on the admirable manner in which he conducted the scenes from Wagner."

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For Bayreuth pilgrims: next summer festival performances at Bayreuth will be conducted by Levi, of Munich, and Mottl, of Carlsruhe. Here are the names of the participatingartists: "PARSIFAL." Parsifal, Van Dyck, Vienna, Grunning, Hanover; Kundry, Miss Mailhac, Carlsruhe, Miss Malten, Dresden, Mrs Materna, Vienna; Gurnemanz, Greugg, Vienna, Wiegand, Hamburg; Amfortas, Reichmann, New York, Scheidemantel, Dresden; Kingsor, Fuchs, Munich, Plank, Carlsruhe. "TRISTAN AND ISOLDE." Tristan, Max Alvary, Hamburg; Isolde, Mrs. Sucker, Berlin; King Marke, Wiegand, Hamburg; Brangäne, Mrs. Staudigl, Berlin. "TANNHAUSER." Tannhäuser, Alvary, Hamburg, Van Dyck, Vienna; Wolfram, Reichmann, New York, Scheidemantel, Dresden; Biterolf, Lipe, Reval; Walter, Grunning Hanover; Henry, Zellar, Weimar; Venus, Miss Mailhac, Carlsruhe, Mrs. Sucher, Berlin.

Chorus and orchestra will be composed of nearly the same members as those of the festival performances of 1889. Miss Virginia Zucchi, of Milan, will superintend the choreographic scene in the first act of the Paris version of "Tannhäuser," for which seventy dancers, mostly from the Berlin Royal Opera House ballet, have been engaged.

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Important changes at the Paris Opera may be looked for if there is truth in the following dispatch sent to American papers. "The Government has appointed M. Bertrand, the successful manager of the Varieties, to be the director of the opera, with M. Colonne as musical director. It is intended to introduce many reforms in the opera. New works by French, Italian, Russian and German composers will be introduced. Popular cheap shows will be given for the benefit of the populace once a week, with special musical reception for subscribers on alternate Thursdays, and a gala performance, such as Moliere's "Le Bourgeois Gentil Homme," will be given on the first Saturday in every month (for which double prices will be charged) with musical interludes by the Comedie Francaise, as in the days of the Grande Monarque."

PARSIFAL AS CONCERT MUSIC.

BY L. C. ELSON.

The first performance of "Parsifal" in Boston in its entirety took place in Music Hall April 15, before a very large and very fashionable audience. As the performance was technically a private one, it is, of course, *hors concours*, as regards comparative criticism, and anything akin to animadversion would be totally out of place. Yet no public performance could have been better equipped, and it may be doubted if America could, at present, gather vocal or inrtrumental forces more suitable to the presentation of such a work. But "Parsifal" is a peculiar work and requires peculiar surroundings; although written as a sacred opera, evolved trom a work which Wagner intended to call "Jesus of Nazareth," it is, in certain parts, suitable for concert performance as an oratorio. Its first and third acts constitute the most majestic communion service that any composer has ever brought forth. Yet the third act repeats the first in a marked degree when dramatic action is absent, and between these two acts comes a scene that is overwhelming in its contrast, providing the eye is appealed to as well as the ear. The loss of stage accessories was not without some small gain, for the presentation of the episode of Mary Magdalen at the feet of the Saviour, even though disguised under the veil of an action of Kundry and Parsifal could not have failed to shock those who revere the scene; even in Beyreuth this has seemed a defect to many, although there the whole musical drama has taken on the character of a memorial service and has become in some degree a cult. Kundry is the character which suffers most by the elimination of tage action, and in the first and third acts her short phrases

become incoherent groanings and moanings unless one sees the grovelling, weird creature of the former and the humbled and chastened woman of the latter portion of the drama.

It has been well that the performance of such a work has been preceded by lecture and analysis. The book with Mr. John P. Jackson's translation and sketch of this modern miracle-play was in the hands of each auditor and many had been specially instructed by the lecture of Mr. H. E. Krehbiel, or of Dr. Louis Kelterborn, and by the piano sketches given by Mr. Seidl. "Parsifal" requires such preparation, for in it there is much of the subtlest, and not only must the meaning of the *leit-motiven* be studied, but still more the ethical significance of much of the dialogue and action. The music-drama has been called the crown of Wagner's works: but a crown is not the most comfortable thing to wear, and "Parsifal" may be called an uncomfortably great work. There is an oppressive orientalism in parts of the drama (as in the original legends) heavy as incense, and the simplicity of scripture gives place to mediæval pomp. *Leit-motiven* appear in most unexpected guise and give clues which only the initiated can follow; chief among these however are the motives of the Grail, the Faith Herzeleid, and Kundry in her various guises, and these had been so thoroughly explained by the methods above mentioned that many may have threaded their way through the musical labyrinth with comparative ease and delight. Already in the noble prelude the themes which form the basis of the great communion service closing the first act greet the ear. The motive of Faith and the Grail motive are intertwined with a skill that is awe-inspiring. Naturally, the scene of the wounded Amfortas carried to the bath, the appearance of the motive of Kundry as a witch-like rider (a blood relation of the *Walkyren-Ritt* is this) and the episode of the wounded swan lost much by the fact that the stage represented only a well-dressed but conventional gathering, but the pompous processionals that close this act were yet more necessary to the Wagnerian idea. The complexity in this part is beyond belief when one considers that the choruses sing largely in unison. Mme. Wagner once told me that "Parsifal" was the most exacting of her husband's operas, in its combinations, and, deploring the fact of a lack of rehearsals in 1889, in answer to my statement that the work had been given twice before with very nearly the same personnel, said, " 'Parsifal' is an opera which requires to be studied anew at every performance." Nothing could give a more concise idea of its difficulties than this remark, yet in concert performance, at least, the great difficulty of memorization was lifted off. At times the employment of the motives is even ethical, (and some deny that music can teach ethics directly) as, for example, when Gurnemanz, at the close of the service for the Holy Grail asks Parsifal:—

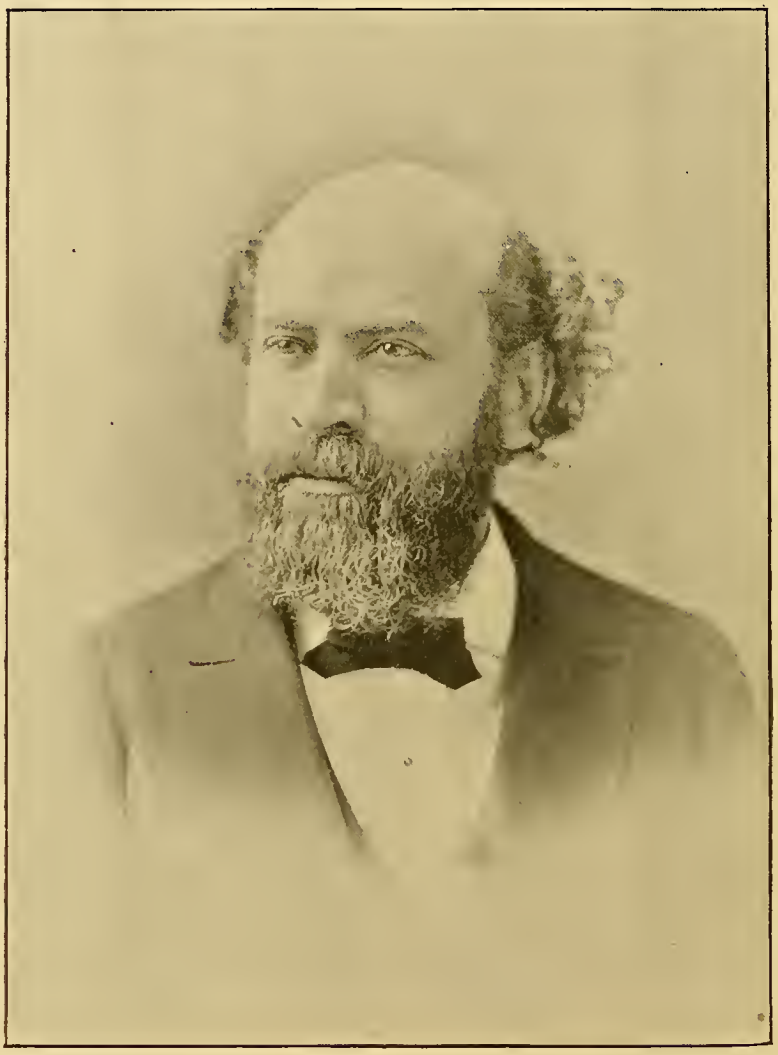
"Knowest thou what thou hast seen?"

And, as the latter mournfully shakes his head the motive of

"Through pity guided
A fool yet pure
Through him comes
Redemption sure."

springs up in wild and broken phrases from the orchestra as if thoughts too great for utterance were seething in the bosom of the boy. The polyglot character of the performance did not detract much from its unity, for the soloists all sang in German, and the English of all the chorus work was not sufficiently clear to mar the effect, while the language of the libretto, suggestive at times of forced alliteration, was nevertheless not in active opposition to the original. Mr. Lang was received with a grateful outburst of applause, which told how thoroughly the fact that half a loaf was better than no bread and this enthusiasm was most forcibly renewed at the end of the first act, which would not have been considered permissible at Bayreuth.

"Parsifal," in spite of the repetitions of the third act, is a lasting monument of Wagner's versatility, for it is almost incredible that the same pen which brought forth the dignity and solemnity of the first and last acts, should also have written the sensuous passages of the second. Here the imagination of the auditor was called upon for very much, in a concert performance. One was to picture to one's self the strange castle of Klingsor, the rising of Kundry from the depths in a wierd, bluish light, the tropical luxuriance of the Garden, the seductive actions of the flower maidens, the throwing of the spear, and finally, the crumbling of it all into dreariness and desolation at the sign of the cross, made by Parsifal with the sacred weapon. Every auditor must have been a poet if he could have thought out even half of these accessories, and the fact that this part of the work was so well appreciated only shows that Wagner, robbed of half the elements of his strength, is still powerful. One point in this sacred act has awakened the criticism of those whom Charles Reade would have called "prurient prudes;" it is a fact that Kundry attempts to seduce Parsifal by giving him a kiss from his mother. This in itself is significant of the purity of Parsifal and only emphasizes the fact that only a noble thought could appeal to the lofty nature of the hero, even as the entering wedge of sin, and that here baser blandishmeets were powerless. This is brought clearly to the mind by the failure of the flower maidens to seduce Parsifal from the path of duty. The performance of the second act was as perfect as any concert work could be. Frau Mielke gave the wicked and passionate Kundry a power that reminded of Materna, whom Wagner thought the best representative of the character. Herr Dippel was almost as good a Parsifal as Bayreuth itself has had. And the flower maidens were excellent in the ensemble of their mellifluous work. The orchestra, both here and in the grander scenes of the other acts, were powerful and united, although a few substitutions were rendered unnecessary, but by no means as many as we have been accustomed to in previous performances of German opera in Boston. The tremendous dissonance with which Klingsor's castle fell was like the crash of a world. The end of the second act is the true climax of the work, and this the attentive audience soon recognized, so that the culmination of the enthusiasm took place here, although Mr. Lang was lionized again at the end of the work by an evidently grateful public. In the last act, as in the first, Herr Emil Fischer made the rather prosy and moralizing Gurnemanz into a very powerful character by artistic singing, and too much good cannot be said of Reichmann and Meyn both in the first and last acts. Other especial soloists in the galaxy necessary to give so large a work were Miss Lena Little, Mrs. Tippett, Mrs. Patrick-Walker, Miss Franklin, Miss Hamlin, Miss Edmands, Miss Whittier, Mr. Parker and Mr. Want. The choruses were massive enough, and the invisible ones came in with good precision. All in all, such an occasion was an advance in Boston's music, too important and too vast to be called "private;" it has done good in another sense, too, for it has proved, what many would not have deemed possible, that Wagner's great work need not be restricted to Bayreuth, nor even to the operatic stage, and therefore one must overlook slight faults and join in the chorus of gratitude for this very new departure —*Boston Advertiser, April 16.*



Eben Tourjée

Dr. Eben Tourjée, founder and director of the New England Conservatory of Music, passed from these earthly scenes, Sunday morning, April 12. The end was not unexpected, as his declining vitality for several months past had made it only a question of time. By his death the musical world loses a valuable member, and the hearts of countless people, who have been benefitted by his benevolence, will mourn.

Dr. Tourjée was a native of the state of Rhode Island, and was born in the town of Warwick, June 1, 1834, of Huguenot ancestry. He did not enjoy early educational advantages, as his parents were in rather humble circumstances. At the tender age of 8 years he was put to work to help keep the family together, but as their prospects brightened the lad's ambition to acquire an education was gratified, and he entered the seminary at East Greenwich.

He was a close student and his progress was rapid. He had early evinced a strong musical inclination and developed a good alto voice and thus secured a place in a church choir. Shortly afterward the lady organist of the church resigned and the place was offered to young Tourjée, though he was then quite unfamiliar with the instrument.

With characteristic spirit he set to work to master the simpler tunes on the organ, and, though but 14 years of age, he had mastered a sufficient number in time for the next week's service. He satisfied the church people and was permanently employed.

He then began study in earnest in Providence. He saw a business opportunity three years later at Fall River and opened a music store.

He had, in that comparatively brief period, become quite proficient as an organist and pianist, and had studied voice culture. He then formed a number of classes, said to be the first in that system of teaching, and for a course consisting of twenty lessons he charged the munificent sum of $1.

He subsequently removed to Newport, where he became organist and choirmaster of Trinity Church. In 1859 he went back to East Greenwich, where he had opportunity to better advance his idea of class teaching.

In 1863 a desire for further information with regard to the Conservatory method of instruction, induced him to visit Europe, where he studied under several eminent masters. After his return, he opened a Conservatory in Providence which proved a great success. Three years later, eager for a larger field, Dr. Tourjeę removed the school to Boston, where, in 1870, it was incorporated as the New England Conservatory of Music, and soon came to be known as the largest school of music in the world. In 1869 the title of Doctor of Music was conferred upon him by Wesleyan University, Middletown, Conn.

Dr. Tourjée was one of the pioneers in popular musical instruction in America. His "Plea for Music in the Public Schools," presented to the National Teachers' Association in 1868, was unanimously endorsed and published by the Association, and afterwards circulated by the Department of Education at Washington as a public document. In 1859 he organized the chorus of the first Peace Jubilee, and in 1872 he repeated it on a much grander scale. The same year, tnrough his influence, a College of Music was formed in connection with Boston University, of which he was elected Dean. Dr. Tourjée entered with great earnestness into the project of improving the music of the sanctuary. He organized the "Praise Service," a form of worship now generally in use among Christian denominations. He also compiled several books which are deservedly popular in the churches, among them the "Tribute of Praise" and the "Chorus Choir." He was a devoted friend of the poor and degraded, and organized the North End Mission, over which he presided for several years. He was also President of the Boston Missionary Society, aud in 1871 of the Boston Young Men's Christian Association.

In the story of Dr. Tourjée's life we find a remarkable illustration of faithfulness to the injunction, "Whatsoever thy hand findeth to do, do it with thy might." His enthusiasm and energy were phenomenal and contagious; he rallied about him in all his enterprises, cohorts of staunch friends and co-workers, who readily lent themselves to his guidance. His life task, of imbuing the minds of the people with a love for music, and of interesting his pupils by original methods, was a pleasant one, and the success with which his efforts have been crowned, is but a just reward for his untiring zeal. So active a life could scarcely be expected to continue many years with unabated vigor, and the gradual decline of his vitality was the natural result of a career unbroken by any periods of rest.

About four years ago his health was seriously impaired, but he partially recovered, and resumed his labors in the Conservatory. Mental exhaustion came upon him two years later, and found him with depleted energies. The struggle for life was most heroic, but the end could not be escaped, and at the last, peacefully, gently, he entered into rest. Truly, "He giveth His beloved, sleep."

On the announcement of the death of Dr. Tourjée, the following minutes were unanimously adopted by the Boston University Council;

"A sudden silence reigns in our College of Music. The eager projector, organizer and administrative head has exchanged all earthly for the heavenly harmonies. As fellow members of the Boston University Council we pause to place on record a brief expression of our loving appreciation.

Dr. Eben Tourjée was a man of fine artistic temperament, of American breadth of vision, of Huguenotic consecration of will. The combination was something new in the history of art, the result was something new in the history of education.

As a man he was genial and sunny, ever delighting to uplift and benefit his fellowmen. In Christian education harmonically planned and executed, he saw the supreme agency for the redemption of mankind from all personal disharmony, from all social disorder. His own experience of poverty and limitation in early years gave aim but the livlier sympathy with unprivileged humanity wherever found. The ambition of his life was to found an enduring Christian institution, capable of bringing the power and charm of music to bear upon every interest of humanity. That ambition seems to have been accomplished, and to-day, standing with the thousands who have known and loved him, as we mourn our loss we celebrate his victory."

The funeral services took place on the 14th inst., at the Tremont Street M. E. Church, which was filled to overflowing with sorrowing friends, who had assembled to pay their last tribute of affectionate regard to the memory of Dr. Tourjèe. The entire front of the altar was hidden by masses of flowers, tokens of loving friends. Most conspicuous among these were two immense pieces, a cross and a harp, fittingly placed by the casket of him in whom the chords of religion and melody were so beautifully blended.

The services were conducted by the Rev. Dr. Brodbeck, and the Rev. Dr. W. R. Clark, appropriate musical selections being rendered by a quartet of instructors from the Conservatory. The body was taken to Newton for interment.

Its friends everywhere will be solicitous regarding the significance of Dr. Tourjée's death to the institution founded by him, to which, in the fullest sense of the word, he has given his life, and which, under his guidance, has come to fill so important a place among the educational institutions of the country In view of the Doctor's necessary resignation of all care and responsibility on account of sickness, Mr. Carl Faelten was called to the acting directorship a year ago, and has devoted himself with success to the administration of affairs, with the support and assistance of a directory committee, (selected from the management and faculty) and the executive committee of the board of trustees. Mr. Richard H. Dana, our honored president, is in hearty sympathy with the broad Christian purposes and educational plans which inspired and sustained Dr. Tourjée in the organization and conduct of the Institution; and with the foundations already laid the ample facilities already provided, and the splendid results already achieved, the fullest consummation of Dr. Tourjée's plans seems assured.

Music in Boston.

On Good Friday evening the Handel and Haydn Society gave a performance of Bach's "St. Matthew" Passion. The work was given with cuts and these were somewhat carelessly made. When it is remembered that the period in which Bach wrote was one of rigid formalism and that Bach himself was imbued with the church spirit, the degree of dramatic truth presented in the pages of his greatest setting of the Passion is remarkable. They err who fail to consider the work as a unit and exercise the privilege of curtailing without regard for the poetic context. The society gave a creditable performance of the choral portions, maintaining the movement of parts in the difficult opening and concluding choruses with certainty, save in the moments of greatest polyphonic perplexity. Too few of the chorals were sung. The utterances of the populace should have been given more dramatically. The solos were taken by Miss Mary How, Miss Hattie Whittier, Mr. Wm. Ludwig, Mr. G. J. Parker, Mr. J. H. Ricketson and Mr. Ivan Morawski. Miss How's indisposition stays criticism on her efforts; she is usually a reliable and acceptable Bach singer. Miss Whittier's style is scarcely broad enough to cope with the taxing airs Bach has written for soprano voice in this Passion; Miss Whittier is a sweet singer and a hard student and if the Handel and Haydn Society erred in intrusting her with what she was unequal to, she did her best to be worthy their choice. The tenor solo music was divided, the part of the Narrator being assigned Mr. Parker, whose beautifully poised voice and intelligent style made him an admirable choice. Mr. Ricketson sang the tenor airs earnestly, but he has yet to gain the perfect repose of style Bach demands. Mr. Ludwig's deep musical feeiing gave to his interpretation of the part of Jesus a deep expressiveness. From the standard of the vocalist Mr. Ludwig often offends, but he is so true an artist that his faults of method *must* be overlooked. As Mr. Ludwig sang only the music of the part of Jesus, Mr. Morawski undertook the remaining bass solo music; the effect of the arias, which are eminently lyric in character, would have been improved had a more legato style prevailed. The orchestra was more than satisfactory; the additional accompaniments for wind instruments Franz wrote, finding sympathetic interpretators in the able players of the Symphony band. Mr. Zerrahn was the conductor, Mr. Lang was the organist.

The Easter program of the Handel and Haydn Society was Mendelssohn's "Hymn of Praise" and J. C. D. Parker's "St. John." Mendelssohn's exultant but not coherent symphony-cantata received a good and in the choral parts an excellent performance. The symphonic movements with which the work opens were, however, generally well played. Mr. Parker's piece, written for the seventy-fifth anniversary of the Handel and Haydn is errorless as becometh a pedagogue; the choruses are effective but the lyrics are less so The innovation of introducing each section of the work by a choral recitative is worthy of praise. The solos in both works were taken by Mrs. S. C. Ford, Mrs. E. C. Fenderson, Mr. Whitney Mockridge and Mr. Gardner Lamson, the services of the last named being asked only in one quartet of "St. John." Mrs. Ford has a certain bright and vital manner and she declaims well, but she lacks the perfect vocal training nor has she the regal style demanded of one who shall sing the soprano solo music of Mendelssohn's Hymn; in the "St. John" music Mrs. Ford was more satisfactory. Mrs. Fenderson's voice is a true contralto consequently she was at a disadvantage in some of the music of the Hymn which lies above the normal range. The fine quality of her voice and her expressive, fervent style, had their best expression in the alto solo of Mr. Parker's work. Mrs. Fenderson's sincerity is a factor in her work which few oratorio singers now before the public have so undisguisedly. Mr. Mockridge has worked hard against incipient throatiness, and while he has not altogether conquered this failing, he sings more freely than formerly. He is a good artist, and while tending to an excess of sentiment in the "St. John" music, his reading of the Mendelssohn solos, particularly the "Watchman" episode, was fine.

The Cecilia's third program this season consisted of the splendid "Odyssius" of Max Bruch, and a new choral piece by G. W. Chadwick, entitled "The Pilgrims," written to Mrs. Hemans' words. Of Mr. Chadwick's music we said in the *Boston Traveller;* "There is no effort to be picturesque at the expense of the situation; the trend of the poem is earnest and, even lofty, and Mr. Chadwick, who, after all, is more of a classicist than a romanticist, has penned a serious setting of it. There is a variety of movement and of mood; the serene treatment of the lines ending with "they sought a faith's pure shrine," being in good contrast to the generally vigorous spirit of the music. In the allegro Mr. Chadwick presents some effective fugue writing. The writing for voices is all excellent, and the orchestration shows no diminution of the composer's fertility." The chorus sang irregularly in the "Odyssens," the final portions being best. The important solos were entrusted to Mr. Wm. Ludwig, Miss Gertruds Edmands and Miss Hattie Whittier. Mr. Ludwig was very fine in the sympathetic and strongly emotional music Bruch has penned for the hero in this his choral masterpiece. Miss Edmands sang with marked expression and with a beauliful quality of tone, the music of the part of Penelope. Miss Whittier's sweet voice and intellectual style were pleasantly displayed in the solos allotted her. The "Odysseus" is noble in sentiment and a great work musically. Mr. Lang had an excellent orchestra and led with generally good results.

At the twentieth Symphony concert (March 28) Miss Lena Little sang the familiar scene "I have lost my Eurydice," from Gluck's "Orpheus," and songs by Brahms, Secchi and Hiller. Miss Little is an American who is better known in London than in her own country. She is an earnest singer who, though slightly endowed by nature, has assiduously cultivated what she has. Her voice is limited in range; the lower portions have the true contralto quality, the upper notes are somewhat veiled. Her method is not wholly to be commended. While her placid temperament, in which the element of repose is strong, did not permit her to imbue the Gluck air with passion, it was nevertheless sung with feeling. A second soloist at this orchestra was Mr. Otto Roth, one of the violinists of the orchestra, a tasteful and artistic player, who found in the serene pages of Sophr's E minor concerto a sympathetic vehicle for the expression of his refined art. The symphony was Dvorâk's, in D minor, one of his best; the overture one of the periwig period, namely, Cherubins's "Anacreon."

The indisposition of Mr. Nikisch brought Mr. Kneisel to the front as conductor of the twenty-first Symphony concert (April 4). To meet the emergency the intended program was changed, Beethoven's second symphony being substituted

for Svendsen's in B-flat. A further change was made necessary, owing to the non-arrival of parts of Liszt's A major piano concerto, which Arthur Friedham was to have played. The outcome of these calamities was the following program: Overture, "Antony and Cleopatra," Rubinstein; Sonata for piano in B minor, Chopin (Mr. Friedham); Rhapsody in A, Lalo; Symphony No. 2, Beethoven. Rubinstein's new overture, almost a symphonic poem in scope, is not an equable work. To be sure it pictures moods in Shakespeare's story of the siren of Egypt, and is therefore full of contrasts; but the spirit of beauty and the merit of musical invention of the several scenes, are not uniformly apposite to the situation. Melodically the work is interesting, and in treating the lovely theme with which one naturally associates Cleopatra, the composer shows his picturesque individuality with its tinge of orientalism. The overture is at times forcefully dramatic. Mr. Kneisel read the work with praiseworthy directness, though his dispassionate temperament is not calculated to stir the emotions of either player or listener. The symphony was excellently played and there was considerable color in the performance of Lalo's piece. Mr. Friedham is the latest "Liszt pupil" of prominence to arrive in this country. In appearance he reminds one of Rubinstein and also of Liszt. The Chopin sonata is not the best work to display the characteristics of his school, but in the performance of it he showed a piano touch of liquid quality, while he read the work with poetic feeling.

Wagner ruled at the twenty-second concert (April 11) the program being: Overture, "The Flying Dutchman;" Lohengrin's Legend from "Lohengrin," Mr. Dippel; Introduction to Act III, Dance of Apprentices, Procession of Mastersingers, and Homage to Hans Sachs, from "Die Meistersinger;" Duet, "In Nuen Thaten," from "Die Goetterdaemmerung," Mme. Mielke and Mr. Dippel: "Siegfried's Passage to Bruenhilde's Rock, Morning Dawn, and Rhine Journey," from "Siegfried" and "Die Goetterdaemmerung," (arranged by Hans Richter); Funeral March from "Die Goetterdaemmerung;" Closing Scene, "Die Goetterdaemmerung," Brunnhilde, Mme. Mielke. Mr. Nikisch conducted the concert, which aroused a mighty enthusiasm, to a glorious conclusion. Mme. Mielke is a magnificent artist; a vocalist whose admirable art stilled the envy of those who are continually crying down German singers. Mr. Dippel has not yet attained his growth, but has the requisites of a good dramatic singer.

The twenty-third Symphony program (April 18) was: Overture, "Genoveva," Schumann; Aria from "Der Freischütz," Weber, (Miss Marie Jahn); Prelude, Adagio and Gavotte, Bach-Bachrich; Songs; Symphony in D minor, Schumann. Mr. Nikisch is over fond of Schumann but he interprets him well. The Bach-Bachrich number was substituted for the two middle movements of Bruckner's E major symphony, originally announced. Miss Jahn is less good in concert than in opera. She has a voice of admirable quality, but her method is not certain.

In Chamber Music circles Mr. Howard F. Pierce, with the assistance of the Kneisel Quartet, gave his interesting program April 15: Sonata, Op. 47, piano and violin, Beethoven; Songs, Brahms; Kreisleriana, Op. 16, Schumann; Quintet, A major, Op. 81, Dvorâk. The songs were sung by Mr. Heinreich Meyn. Of the Dvorák quintet, new to Boston, the *Traveller* said: "The quintet by Dvorák was a novelty, but it may be certain that it will not have been played last night for the last time, for a more spontaneous and animated piece of chamber music has not been often given in Boston. It is thoroughly Slavonic in character, from the opening measures of the allegro—a charming theme given out be the 'cello and repeated again and again, to the rush and sweep of the finale; Especially is this marked in the *dumka*, or popular song, which is a weaving of eloquent, melodious like tapestry of sound, and in the bright and piquant scherzo. *Entrain* is is the work that best describes the march of the whole quintet. It is a work of genius and, if we were inclined to believe in reincarnation, one would see in it the work of a Schubert, returned to earth and purged of his divine redundancy."

Two concerts have been given by the Molé Club of wind instrument players, the leading selections being: Three movements from Suite in B flat, Op. 57, for flute, oboe, clarinet, horn and bassoon, Charles Lefebre; Sonata for piano and 'cello in A, Op. 69, Beethoven (Mr. Perabo and Mr. Leo Schulz); Quartet for four flutes, Kuhlau; Quintet for piano, oboe, clarinet, horn and bassoon, in E flat, Mozart; Quintet in F, Op. 9, J. Sobeck, for flute, oboe, clarinet, horn and bassoon; Serenade for flute, violin and viola, Beethoven; Sextet in G, for flute, oboe, clarinet, horn, basson and piano, L. v Cromphout.

The third of the Mason and Hamlin concerts was much enjoyed, an arrangement for Liszt-organ, piano and violin by the composer of Chadwick's piano quintet being a marked feature. Mr. Krehbiel and Mr. Seidl made a pilgrimage from New York to lecture on "Parsifal," and were rewarded by a fine audience. G. H. W.

MUSIC OUTSIDE OF BOSTON.

NEW YORK.

The closing Philharmonic Society program was: Overture, "Fingal's Cave," Mendelssohn; Concerto for piano, A minor, Opus 54, Schumann; Overture—Fantaisie, "Hamlet," Opus 67, Tschaikowsky; Symphony No, 3, "Eroïca," Beethoven. Miss Aus der Ohe was the pianist. Theodore Thomas has now closed his labors with this society The Manuscript Club which may yet become a force in implanting the best native music gave its third concert on April 15. The program included: "Suite Creole," Broekhoven; scena for tenor from Tennyson's "Maud," C. C. Mueller; Walter Damrosch's setting of the same poet's "Sleep;" Serenade for violin, flute horn, organ and pianoforte, R. Huntington Woodman; Concertstueck for pianoforte and orchestra, by Bruno Oscar Klein (played by Mr. Lambert and conducted by the composer); prelude to "Otho Visconti," Grant Gleason; "Chinese Fantaisie," by Edgar S. Kelley (for orchestra) part song by C. B. Rutenber; "Pastorale," by D. M. Levett, and "Valse Lente," W. J. Henderson. The Arion Society, conducted by Mr. Van der Stucken, gave an interesting concert to close its season; among the novelties performed were a suite founded on ballet music by Jan Blockx, a pupil of Benoit of Antwerp, and the prelude to Chabrier's "Gwendoline." The Listemann Club of Boston gave a concert of chamber music, playing as the important number Beethoven's C minor quartet. Matters musical and social merged in a dinner given to Anton Seidl and E. C. Stanton of the Metropolitan Opera House, where some orators and some rhapsodists were heard. Arthur Friedheim was the single bright light not before mentioned.

The closing Brooklyn Philharmonic program was: Symphony No. 8, B minor, (Unfinished) Schubert; Eine Faust Overture, Wagner; Marche Funebre, (adapted for orchestra by Theodore Thomas) Chopin; Symphony No. 7, A major, op. 92, Beethoven. Mr. Wiske's concerts progress. The third Brooklyn Apollo Club program was: "The Spring is Come Huzza," D. Buck (sung on the day of a severe storm); Chorus of Priests and Bishops from "L'Africaine," Meyerbeer; "A Summer Landscape," J. Otto; "St. John's Eve," Rheinberger; "Annie Laurie," Buck; "The Elf," Meister.

BALTIMORE.

From a file of Peabody Symphony concerts for the season just ended we find the following more important (to Baltimore) works noted: Beethoven, Ninth symphony; "Siegfried Idyl" and "Good Friday Spell," Wagner; Symphony, G minor, Raff; "Rhapsody D'Auvergne" for piano and orchestra, St. Säens; Prelude to fourth act of "Tovelille," A. Hamerik; Symphonic Poem, "The Chase after Fortune," Burmeister; Overture, "Micbael Angelo," Gade.

THE WEST.

A new comic opera, music by Adam Itzel of Baltimore, words by H. B. Smith of Chicago, was brought out at Chicago on April 14, by the McCaull Company. It is called the "Tar and the Tartar," and it is said Chicago has "caught it." A new string quartet called the Beresina has been organized in Chicago: At a concert in April Gouvy's A minor quartet was played. Mme. E. de Roode-Rice lectured on "Parsifal" in Chickering Hall, Chicago. April 10 the Detroit Musical Society, A. A. Stanley, conductor, gave a miscellaneous concert with the very particular assistance of Charles Santley; Gounod's "Gallia" and Rheinberger's "Christophous" were the important numbers. The third Cincinnati Apollo Club program was: "The Desert," F. David; "Omnipotence," Schubert-Liszt; "Night Song," Garland; "Springtime," MacDowell; "O Blessed Angel," Dregert; Japanese Serenade; Serenade, Milde. The Toronto Choral Society, F. D'Auria. conductor, performed Hofmann's "Melusina" on March 12.

MONTREAL, CANADA.

At the last concert of the season by the Mendelssohn Choir, J. Gould, conductor, given April 10, the choral numbers were: "Journey Song," Rheinberger; "Autumn," Mackenzie; "The Shepherd Dance," Moszkowski; "Confidence," Schumann; "Madeleine," Roeckel; "The Sun's Bright Beams," Lassen; "The Woodland Angelus," Dvorâk; "Magnificat," Mendelssohn.

NEW ENGLAND.

At the closing Symphony concert in Providence by the Boston Symphony Orchestra this program was played: Overture, "Leonore" No. 3, Beethoven; Aria, "O, Lovely Halls," Wagner; Symphony, "Im Walde," Raff; Aria, "Ocean, thou mighty monster," Weber; Polonaise, Liszt. The second Musurgia concert in New Haven presented a new choral piece by the club's conductor, N. H. Allen, entitled "The Apotheosis of St. Dorothy." The organ recitals by W. C. Hammond of Holyoke have reached the forty-second, which was a Bach program, and a fine one. G. H. W.

The enterprising publishers, Novello Ewer & Co., have issued the opera of "Ivanhoe" in piano score. The lyrical value of Sir Arthur's new work is high. We defer the review of "Ivanhoe" prepared for this number of the HERALD on hearing that portions are to be performed early in May in Boston, as concert music.

Edward Baxter Perry returned to Boston last week from his Eastern concert, the last of the season. Mr. Perry made a Western trip of three months in the fall, and a Southern trip in January and February, and has presented his specialty, the lecture recital, in more than a hundred different towns and cities the present season. His work has met with a warm welcome and the best success throughout the country. Mr Perry is at present arranging his route and dates for next season, which will include two recitals for our students at Sleeper Hall.

The performance of the choruses of Handel's "Messiah" in Dedham, March 25, by the scholars of the Dedham High School, under the direction of Mr. S. W. Cole, of the Conservatory staff, was an occurence of no ordinary import. There were one hundred in the school chorus who were assisted by adult basses. The choruses were sung not only with certainty and vigor, but with intelligence. Taken technically this was an interesting event, and an argument for the principle which underlies Mr. Cole's work—the principle of thinking tone, before producing tone. From this performance one may well argue for even higher and better things in our musical life, already so vigorous and so rich in promise. In adult years, with this technique, the whole field of choral literature can be covered. The solos at the Dedham performance were sung by well-known Boston vocalists, Mrs. Jennie Patrick Walker, soprano; Miss Gertrude Edmands, contralto; Mr. George J. Parker, tenor, and Mr. Myron W. Whitney, bass.

Here is a new organ blower's story. "What do I owe you?" said an organ student. "One shilling, Sir." I thought you said sixpence an hour." "Quite true," returned the organ blower, "but I charge threepence extra for a fugue played on the full organ. and an additional threepence for each preformance of Bach's Toccata in F, that piece with the long pedal notes which *do* take the wind."

N. E. CONSERVATORY ITEMS.

The intelligence of the death of Mr. Emery, so long associated with Dr. Tourjée in the work of the Institution, and so affectionately remembered by thousands of pupils throughout the country, will bring deep sadness to many. His kindliness of spirit and warm sympathy gave him a peculiar hold upon the hearts of those who knew him as a teacher or friend, and the number of those who feel a personal loss in his death will be very large. He has been seriously ill since November last and the nature of his malady makes his death an occasion for gratitude as well as grief to the many who could entertain no hope of his restoration to health. He fell asleep Wednesday evening, April 15th, and was buried from his home in Newton on the following Saturday. A more extended notice of his life and work will appear with an accompanying cut in the June number of the HERALD.

Rev. Dr. Griffis favored the students with a most interesting and instructive lecture on "The Foundation of American History," April 21st. He made it evident that we are far more indebted to the Dutch than to the English for the most essen-

tial and most valuable features of our Constitution and Political Economy.

The arrangement for the conduct of the morning chapel service by leading clergymen of the city, has proved unqualifiedly successful and will abide as one of the most significant and helpful features of our Home life—Revs. Dr. Moxom of the Baptist Church, Dr. Griffis of the Congregational Church and Leighton Parks, of the Episcopal Church, have successively assumed this pastoral relation to the Institution thus far, and the earnest words they have spoken each morning, have been like the good seed sown in good ground, which will bear a hundred fold in the lives of their interested hearers.

The friends of Mr. L. A. Chase, for many years connected with the management of the Institution, will regret to learn that he has been smitten with paralysis affecting one half the entire body. He was improving at last accounts, however, and hopes are entertained of his permanent recovery.

Mr. Elson made a successful lecture tour in February which included Grand Rapids, Greencastle, Cincinnati, St. Louis, etc, etc., and has just returned from a second tour which took him as far west as Kansas City, where he gave two lectures under the auspices of the Kansas City Art Association. The warm reception accorded him everywhere, and the very favorable comment of the press give authoritative and valuable evidence of the rapidly growing interest in the long neglected fields of historical and theoretical musical criticism.

Three interesting lectures on "The History of the Organ," by Mr. Michell of London, have proved an instructive feature of the past month's program. They were much appreciated.

Mr F. W. Hale, the head of our tuning department and the inventor of the Electro Clavier, gave the students a very profitable exposition of the significance and value of recent inventions in this field on Friday evening, April 10. Mr. Hale is an authority on this subject and is destined to be far more widely known in this respect in the near future.

The summer term opened auspiciously and will chronicle no less faithful and successful work than the other terms of the year. The impression that it does not present as favorable a time for study is well nigh dissipated. The issue of an attractive prospectus of the concerts, entertainments, and general exercises of the term has helped to reveal, at a glance, the variety and value of these collateral advantages.

The coming year will mark important additions to the faculty. The following engagements having already been consummated: Signor Ferrucio Busoni, at present professor of the pianoforte in the Imperial Conservatory of Moscow. Signor Busoni is a pupil of Sgambati and was the successful competitor for the Rubinstein International Prize at St. Petersburg last year. Mr. Templeton Strong of New York, well known as one of our most promising American composers, will fill the vacancy in the Theoretical Department occasioned by the lamented death of Mr. Emery. Mr. Charles Stasny, at present professor of the pianoforte in Dr. Hoch's conservatory at Frankfort-on-the-Main, and Miss Estelle T. Andrews of Baltimore, a pupil of Mr. Carl Faelten and a teacher in Wellesley College for the past three years, have also been secured for the pianoforte department. More extended references to these acquisitions will be made later on.

The concert in Tremont Temple, April 7, by pupils of the Organ and Solfeggio Classes, of which see program, was a decided success and gave additional evidence, if such were needed, of the satisfactoriness of the work done in these departments. Mr. Cole, who conducted, is worthy of all praise for the substantial results achieved in so short a time.

The matinées of the past month given by the School of Elocution, of which see programs elsewhere, have proved a pleasing novelty and attracted large and enthusiastic audiences.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Program received of piano recital given by Miss Anna C. Langdon of Vermont Methodist Seminary, Montpelier.

"The Bemia," of Greencastle, Ind., contains a "wood cut" of James Hamilton Howe, Dean of De Pauw School of Music, and also an article in regard to successful work there.

Mr. J. W. Ellenberger writes from Harrisburg, Pa. He is organist of the Steelton Choral Union in one of the suburbs of Harrisburg, and also represents the John Church Co. in central Pa. for their Everett pianos. Program received of the concert given for the M. E. church.

Programs received from F. K. Webb, Director of School of Music of Staunton, Va., Female Institute.

We are in receipt of program of the recital given by Miss Rose Moore of Watterman Hall, Sycamore, Ill. She was assisted by Mr. F. H. Palmer, violinist and G. G. Lewis, pianist.

Miss Susan Andrews Rice recently gave a series of informal musical lectures, with vocal illustrations, in Washington, D. C. She has received flattering offers to enter school work next year.

Programs received from Mr. Fred. E. Chuff. He is teaching successfully in Holton, Kansas.

Mr. Wade Brown is teaching at Greenville, S. C. The enrollment of students during the past year has more than doubled.

Program received from Miss Katherine V. Dickinson. She is teaching in Shurtliff College, Upper Alton, Ill.

Mr. John C. Manning played with great success at a recent concert given in the Y. M. C. A. Course at Mount Vernon, N. Y. He gave eleven numbers on the program.

Mr. Evan Stephens has charge of the music department at Territorial school, and the Salt Lake State Academy, and in addition has the conductorship of the church choir in the large Mormon Tabernacle. The choir consists of over three hundred voices. He has sent us a program of the grand concert given at the Tabernacle. The audience numbered over five thousand. "P. S. Gilmore said recently in New York that his recollections of the concerts in the Salt Lake Tabernacle were most pleasant, and that the chorus that supported him was the best he ever saw."—*Salt Lake Tribune.*

Miss Horton of Stamford Seminary arranged and conducted a parlor recital recently given in Stamford, N. Y. Her teaching is meeting with much success.

Mr. Harlan Cozine writes from Walla Walla, Washington. He is engaged in school work and directs a flourishing choral

society, is engaged for four weeks summer work in connection with Puget Sound, Chautauqua. Recent program contains selections from Haydn and Schubert.

Programs received of interesting Easter music given by Christ Church choir, Rochester, N. Y., Mr. James E. Bagley, organist and choir-master.

Miss Frances Mattice, student at the N. E. C., 90–91, is at the head of the music department in the Williamston, S. C., Female College.

CONCERTS.

March 28. Pupils' Recital. Program:—Rondo in A major, pianoforte, Haydn, Miss Katie Weaver; Song—The Resurrection, Shelley, Miss Winifred Hopkins; Romanza and Toccata from Suite, op. 72, pianoforte, Raff, Miss Edith Farlee; Bridal Song, Organ, Jensen, Mr. W. E. Sackett; Scherzino in F major, pianoforte, Moszkowski, Miss Josephine Kenney; Song—Day of Days, Van de Water, Miss Henrietta Raynes; Nocturne in E-flat, Violin, Field-Singer, Master Frank A. Kennedy.

March 30. Pupils' Recital. Program:—Sonata in E-flat, 1st and 2nd movements, organ, Buck, Miss Maytie Case; Nocturne in E-flat, Violin, Field-Singer, Master Frank Kennedy; On the Mountains and Bridal Procession from "Norwegian Folk-life," pianoforte, Grieg, Miss Eva Orendorf; Aria from "Magic Flute," "Who treads the path of duty," Mozart, Mr. C. H. Wilson; Nocturne, op. 55, No. 1, Valse, op. 69, No. 1, Chopin, Papillon, op. 43, No. 1, Grieg, Gavotte from Suite, No 1, D'Albert, pianoforte, Miss Lizzie E. Faxon.

April 1. Matinée of the College of Oratory. Overture, Caliph of Bagdad, Quartet, Boieldieu; Romance The Spanish Duel, Goldmark, Miss Alice Harrington; Melodramatic, Musical Declamation, Dirge for Two Veterans, Walt Whitman, Miss Grace McCrary; Dialect, Tennesee Mountain, Light in Los' Cove, Will Allen Dromgoole, Miss Sara D. Linnell; Heroic from Ben Hur, Wallace, Miss G. Jean Crocker; Romanza from Tannhäuser, Quartet, Wagner; Humor, a sketch, Burdette, Miss Mary M. Johnson; Colloquy from David Copperfield, Dickens, Miss Pauline Townsend and Miss Mary Harvey; Humor, An Innocent Drummer, Billings, Miss Esther V. Cobb; Patriotic, The Unknown Speaker, Story, Miss Alice Johnson.

April 6. Pupils' Recital. Program:—Concert Piece, E-flat major, organ, Best, Mr. Newton Cutler; Chaconne, Durand, Scherzo, Eberhard, Violin, Master Willie Traupe; Aria, O splendida notte from Cinq-Mars, Gounod, Miss Mamie Hale; Concerto in A-flat, op. 118, pianoforte, Hummel, Miss Eula Hartshorn; Larghetto con moto—Rondo alla Espagniola, Allegro moderato, Miss Ina Hartshorn.

April 7. Tremont emple. Concert given by pupils of the organ and Solfeggio Class. Samuel O. Cole, Choral Conductor. Toccata, F major, Bach, Mr. Walter Frail; Sonata, F minor, op. 65, Mendelssohn, Mr. E. H. Leavitt; Hallelujah Chorus from Oratorio, Messiah, Handel; Sonata, A minor, Dedicated to Fr. Liszt, Ritter, Miss Annie M. Waterman; Chorus of Soldiers from opera Faust, Gounod; Overture to opera Oberon, arranged for organ by S. P. Warren. Weber, Mr. George Proctor; Recitative, Trio and Chorus, from Oratorio, The Creation, The Heavens are Telling, Haydn, soloists Miss Grace E. Battis, Mr. John D. Beall, Mr. Fred D. Congdon.

April 8. Matinee of the College of Oratory. Program:—Overture, Don Giovanni, Quartet, Mozart; Dramatic, Scene from Leah, Daly, Miss Hattie Cook; Humor, from "Dr Sevier," Cable, Miss Elizebeth Johnson; Descriptive, The May Bug, Manuscript, Mrs. Annette von Brandis Humor, from the Pickwick Papers, Dickens, Miss Clara Bagley; March and Chorus from Tannhäuser, Wagner, Quartet; Pathos, Boum-Boum, De Jauvier, Miss Alice DeLancey Girardeau; Humor, A Similar Case, Goodrich, Her Proposal, Reid, Miss Agnes B. Yale; Heroic, The Rescue, Claiborne, Miss Cora A. Eames.

April 9. Concert of Chamber-Music given by N. E. C. String Quartet, Mr. Emil Mahr, First Violin, Mr. Charles McLaughlin, Second Violin, Mr. Daniel Kuntz, Viola, Mr. Leo Schultz, Violoncello, Mr. Carlyle Petersilea, Pianoforte, Mr. E. Strasser, Clarinet. Program—Quintet for clarinet, two violins, viola and cello, W. A. Mozart; Andante cantibile, P Tschaikowsky, Canzonetta, V. Herbert, String Quartet; Trio in C minor, op. 102, for pianoforte, violin and 'cello, J. Raff.

April 20. Pupils' Recital. Program:—Andante grazioso, Smart Postlude in F, Rink, organ, Miss Lenora Scott; Eri tu, Romanza for Baritone, from Ballo in Maschera, Verdi, Mr. Thomas E Clifford; Chaconne, Durand, Scherzo, Eberhard, violin, Master Willie Traupe; Aria, Madre pietoso vergine, from La forza del destino, Verdi, Miss Alice Philbrick; Gondoliera, Liszt, Staccato Caprice, Vogrich, pianoforte, Miss Lizzie Shirley; Romanza from L'Africana, soprano, Addio terra nativa, Meyerbeer, Miss Emily Ellis; Double Concerto, Allegro moderato, violins, Alard, Miss Gertrude Tripp and Mr. James Martin.

April 21. Recital of Longfellow's "Courtship of Miles Standish," by members of the Junior Class. Miss Fanny Allison, Miss Frances Starr, Miss Nellie Cook, Miss Claribel Brooks, Miss Alice Girardeau, Miss Elizabeth Johnson, Miss Rose Bacharach, Miss Grace Wall, Miss Charlotte Dillingham, Mrs. Annette von Brandis, Miss Vardelle Walsh, Miss Mae Lane, Miss Leotta Cain, Miss Clara Hall.

April 23. Recital of works for two pianofortes given by Mrs. Louis Maas and Mr. Carl Faelten, assisted by Mme. Florence D'Arona of New York, contralto. Program:—W. A. Mozart, Sonata, D major; G. Rossini, Cavatina from opera "Il Barbieri,"; I. Moscheles, Hommage a Haendel, op. 92, ; J. Brahms, Songs from Tieck's "Schoene Magelone;" L. v. Beethoven, "In Questa Tomba;" B. Godard, "Les Adieu du Berger;" R. Schumann, Andante con Variazioni, B-flat major, op. 46.

MUSICAL READING COURSE.

REQUIRED READING FOR MAY:—BALANCE OF *ART LIFE AND THEORIES OF RICHARD WAGNER, EDITED BY EDWARD L. BURLINGAME.

What Wagner says of his own writings is of almost as much interest as they themselves. "Only one thing is important," he says—"that they be read as much as possible. That they should be attacked is quite natural, and a matter of indifference to me. I bring no reconciliation to worthlessness, but war to the knife." Of "Art work of the Future" and kindred works he says, "It is most essential that I should accomplish this work and send it into the world before going on with my immediate artistic productions. I must come myself to a clear understanding, and those who are interested in my artistic being must come with me to a clear understanding, else shall we forever grope about in hateful twilight which is worse than absolute darkness in which one sees nothing and only religiously clutches hold of the old-accustomed balustrade." Even his friends, he complains, misunderstood his writings. "Prejudice has taken such a hold that only life can break it. Only a true artist, and he must be a man as well as an artist, can understand the matter under discussion."

To Heine he writes, "When you make their (his essays) acquaintance, dear friend, you will understand that from deepest inner need I have evolved to what I am." For the Art Work of the Future, "I will toil with liking and with love. This process, dear friend, comes not about by eating of oysters and delicacies in comfortable sofa corners; but on the broadest market-place of life one must first sharpen his teeth by biting stones ere the eye becomes as clear as the inner nature of this eye permits."

This magnificently recalls the heroic sentences of Milton as he muses upon the production of that immortal epic. "My public of the future" Wagner goes on a little later, "cannot be composed of the clever and would-be-clever *ennuyés* of our privileged art world of the day, but of all sound, uncrippled men." In all this—and so much more—the greatness of the man looms before us, and we wonder less at the magnificent success he has achieved.

May be ordered through the MUSICAL HERALD.
*Price Post-paid, $2.00.

MUSICAL MENTION.

NEWS NOTES COMPILED.

The London branch of the Richard Wagner Society has determined to issue an English translation of the master's more important prose works, from the pen of Mr. W. Ashton Ellis, commencing with "The art Work of the Future." The works will be published in serial form and will be delivered free to members, who are also to receive free copies of Mr. Alfred Forman's translation of "Tristan and Isolde."

The announcement that an offer has been made to Brahms to compose an oratorio or some other choral work expressly for the Leeds Festival of next year is undoubtedly true. But it must be remembered that more than once already has Brahms been invited to compose for England, but without success. The disdain of this greatest of living German composels for this "unmusical nation" is so far complete that when the University of Cambridge offered him the degree of *honoris causa* of doctor of music he had not even the politeness to reply. Whether the Leeds Festival Committee will be more successful remains to be seen, and the best hopes of music lovers will certainly be with them. A new choral work by Brahms, of the dimensions of the German "Requiem," would be as big a festival novelty as we have had for many years.—London "Figaro."

"Conte d'Avril," a four-act comedy in verse, drawn from Shakespeare's "Twelth Night," by M. A. Dorchain, was revived last month at the Paris Odéon, with new music by M. Widor, comprising nineteen numbers, which, played by M. Lamoreux's orchestra, met with success. The play was well staged and well acted, Madame Alice Lody, who has been engaged in Russia for some years past, being very successful in the *rôle* of *Viola*.

Austrian law only insures the copyright in music for ten years after the composer's death, and Wagner's works therefore become public property in Austria-Hungary on February 13, 1893. In view of this fact Frau Cosima Wagner has gone to Vienna to negotiate with the manager of the Court Theatre to keep the monopoly of "Parsifal," which up to the present time has only been heard at Bayreuth.

Villers Stanford's new cantata, "Eden," is nearly completed; the libretto is by Mr. R. Bridges and the work will be performed at the coming Birmingham Festival, though possibly it may be heard first in London.

The first performance of Wagner's "Die Walküre" at Copenhagen occured March 7. The opera house was crowded and the greatest enthusiasm prevailed. Svendsen conducted, and his work, as well as that of the orchestra, is said to have been superior.

The engagement of Miss Eames with the Paris Grand Opera House, expired with the end of April and has not been renewed. The American singer now goes to London, where she will shortly be heard at Covent Garden.

The first performance of "Néron," grand ballet arranged by M. Houcke, with music by M. Eduardo Lalo, took place at the Paris Hippodrome in March, and proved an artistic success. M. Houcke has aimed at a very artistic representation of ancient Rome. The curtain rises on an effective stage picture of statues of goddesses and we see Cæsar seated on his golden throne. As the play proceeds Nero's crimes earn for him the title of the "illustrious assassin." There are many graceful dances expressive of bacchanalian revels. Then comes the tragic side, Nero sets fire to Rome, and the enraged crowd kill him, and to the joyful sound of trumpets Galba takes possession of the "eternal city." There is much in "Néron" that raises it above the level of the commonplace as a spectacle, and M. Lalo's score shows no sign of weakness. The triumphant joy of Nero is strikingly shown, and the music becomes dramatic and touching when describing the persecutions of the Christians. In the fire scene M. Lalo has well depicted the conflicting feelings of the people, and the score appropriately concludes with a splendid song of victory. M. Lalo has included in his music a portion of his unpublished opera "Fiesque," and an entire ballet written for the "Roi d'Ys," for which no place was found at the Opera Comique. In short "Néron" is emphatically a success.

At the eighth and ninth concerts of the Madrid Sociedad de Conciertos the finale from the first act of "Parsifal" was performed, creating the wildest enthusiasm among the public. Mancinelli was honored by ovations "greater, more spontaneous, more prolonged and more merited" than ever brought to a conductor in the memory of Antonio Peña y Goñi, the eminent critic of "La Epocha." At these nine concerts the great Italian conductor has now also performed the nine symphonies of Beethoven, from from first to last in consecutive order.

Dr. Hans von Bülow having been presented by some Hamburg admirers on the occasion of his sixtieth birthday last year, with the sum of 10,000 marks, to be expended by him in the interests of the art, has decided to devote three-fourths of that sum to the purchase of some representative collection of antique musical instruments, and the remaining fourth to a *fac-simlie* production of the original score of "The Messiah"; all to be eventually presented to the Hamburg Museum.

Van Dyck has been invited to take part in the ten performances of "Manon," at London this season, and it is likely that he will accept the engagement.

Bach's mass in B minor was performed at the Paris Conservatoire on the 22d ult. this being the first time of the production of this stupendous work in France. Several French journals have devoted preliminary articles to the subject.

An important new work entitled "Columbus," by Felix Draeseke, has just been performed by the Pauliner Gesangverein under Herr Kretschmer. It is written for chorus and orchestra.

Sir Arthur Sullivan has been to Berlin to superintend the production of "Ivanhoe" in that city.

The appointment of a new director for the Paris Opera lies between Gailhard and Percel. It is believed that Percel, who comes from the Odéon, will be chosen. Should this be the case, it is understood that he has stipulated to mount "Lohengrin," the Government undertaking to preserve order in case of opposition by the Chauvinists or other malcontents.

The Paris Opéra Comique has accepted a new work by Bruneau (libretto by Gallet) founded on Emile Zola's "La Rêve."

The instrumentation of "Kassya" an unfinished opera by Leo Delibes, has been undertaken by his friend, M. Earnest Guiraud. The opera will be produced by M. Carvalho at the Paris Opera Comique this season.

The question as to the possession of Mozart's skull is being debated by the Vienna papers. It is stated to be in possession of a great anatomist, Professor Hyrtl, who promises to give it to the Mozarteum at Salzburg.

At the Richter concerts in London there will be produced among the novelties the overture to the "Barber of Bagdad," a new work by Dvorchak, Brückner's "Symphony No. 3," in D minor, the opening scene from the "Reingold," the third act from "Tannhäuser," and the Venusberg music, VilliersStanford's music to the "Battle of the Baltic" for chorus and orchestra. The entire scheme is the best yet put forward by the management.

A London paper reports that the post of conductor of the New York Philharmonic Society has been offered to Dr. Richter, who has declined it, preferring to remain at Vienna, and to continue his London concerts, which have proved so successful.

Gounod's latest sacred work, "St. Francis d'Assisi," which has been performed at the Paris Conservatoire, has been much admired.

There seems to be a very pretty quarrel, or set of quarrels, over Massenet's new opera "Le Mage," recently produced at the Paris Opéra. In the first place, the composer and the baritone, Lassalle, are said to have come to loggerheads, and one has challenged the other to the ordeal of single combat, which would be alarming if a French duelling affair ever ended with other than breakfast for two. In the next place, the novelist, Marion Crawford, accuses the librettist, Richepin, of plagiarism from one of his romances. This may have to be fought out by the lawyers.

Court Conductor Schuch, of Dresden, a few weeks ago went to see Mascagni, who went from Cerignola to Naples to meet him. The young composer of "Cavallera Rusticana" played for the great conductor the principal episodes from his nearly completed three operas, "Les Rantzan," "Friend Fritz," and "Ratcliffe," and Schuch is said to have been so charmed with them that then and there he concluded arrangements with Mascagni and Sonzogno, the latter's Milan publisher, for the first performances in German of these operas at the Dresden Court Opera House.

The eccentric composer of "Ascanio" safely arrived in Cairo, where he will spend the month of April. His latest freak is that he has entirely given up writing music and has taken to poetry. He has just sent to his friend Louis Gallet a one-act comedy in verse which is destined for the Theatre Libre at Paris.

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

F F.—1. Please name three or four easy and melodious compositions by Handel, suitable for pipe organ voluntaries.

Ans.—Try some Handel Album for pianoforte, and add an ad libitum pedal part.

2. To what grade do such organ pieces as Guilmant's *Recessional* and Lemmen's *Triumphal March* belong?

Ans.—Well-played, in end of fourth grade.

MATHESON.—How shall I play a chord of dotted whole notes, three fingers in each hand employed, which has over it the three heavy dashes indicating a thirty-second note tremolo?

Ans.—Probably the best way will be to strike first the little finger and middle notes in both hands, and follow with the thumb notes. This seems to be the easiest tremolo.

YARMOUTH.—What is the best piano method for a twelve-year old beginner?

Ans.—Try Emery's *Foundation Studies*; follow it by the *N. E. C. Pianoforte Course*, edited by Carl Faelten.

ZIMIA.—1. What is the signature of A-sharp major and of A-sharp minor.

Ans.—Ten sharps for the major mode; seven sharps for the minor.

2. What does ♩=76 signify.

Ans.—This is a metronome marking. Seventy-six quarter notes in the minute.

PHILADELPHIA.—1. Please mention some good but inexpensive work on how to read music.

Ans.—We do not understand you. To read music means to play it as one reads a book, to interpret it; this expression is also used when speaking of the procedure whereby one sees the notes and mentally hears the tones, although no instrument is sounded. We know of no book on this subject. Write us again and make things clear.

2. Do you think Litolff's *Children's Classics*, for piano, edited by Lenz, are good exercises for beginners?

Ans.—If the easier pieces are used. Almost any collection whatever will be found to contain pieces differing in difficulty and the skilful teacher is he who knows how to select and make use.

3. Please mention the best octave exercise for a pianist who has difficulty with the right hand. The hands are both very small. Would you advise a surgical operation for the right hand?

Ans.—Try to play right hand octaves by setting the fourth finger over the fifth for every other upper note of a scale in octaves, while the thumb plays every lower note. This judiciously employed often stretches the hand. See, also, B. Wolff, Op. 106, *Easy Octave Studies*, Edition Litolff, No. 1426. We would hesitate about a surgical operation.

4. Do you call Wyman's *Silvery Waves* a difficult composition?

Ans.—We do not.

M. D.—1. Is the English word *concert* a correct translation of the Italian musical term *concerto*?

Ans.—The Italian and English terms differ only in pronunciation. *Konzert*, sometimes spelt *Conzert* or *cert* is the German equivalent.

2. Please give metronome marks for Bach's *Italian Concerto*, and Handel's *Harmonious Blacksmith*.

Ans.—*Italian Concerto*: Allegro, ♩=104; Andante, ♪=88, Presto, 𝅗𝅥=100. *Harmonious Blacksmith*, ♪=88, or slower.

3. What does the term "chamber music" mean.

Ans.—Music of a high order designed for performance by one or a few instruments in a room or small hall.

M. F. A.—1. A new piano pupil comes to me with Herz's scales abd finger exercises, Peter's edition; Czerny's Op. 261, and Clementi's sonatinas. What should succeed each of these? Is it desirable to use all the Czerny?

Ans.—Try Krause, Op. 5; Köhler, Op. 128, Book I, and Faelten's Preparatory Exercises. After good results have been achieved from this material you will no doubt see your way clear in regard to the works your question mentions.

2. This lady informs me that she wishes to learn only dance music. What ought I to do?

Ans.—Certainly not knuckle down to her. Make her play what will do her good, or let her go. Sick children take bitter medicine and are the better for it afterward. The pieces you mention in your letter will be good when your pupil is enough advanced to play them.

3. I want some very easy studies for a young piano pupil who is just leaving the scales in one octave. They should employ the different flat and sharp keys.

Ans.—Very easy studies do not make use of any remote sharp and flat keys. Try Köhler, *Studies*, Op. 50.

4. Can you tell me something about John Comfort Fillmore?

Ans.—Born in Connecticut, 1843. Received a literary education in early years, and in Leipzig studied music with the best instructors. Has been a power in several Western institutions, and is widely and favorably known by his *History of Pianoforte Music*.

5. What should follow Heller's Op. 45 for a pupil on the reed organ.

Ans.—See: *A Graded List of Instruction for Cabinet Organ*, M. S. Morris; Presser, Philadelphia.

6. How is Saint Säens pronounced?

Ans.—Sŏn Sāĕn; impossible to show on paper the delicate nasal coloring given to these two words.

7. Are Wagner's *Tannhauser March* and Mozart's *Gloria*, from the 12th. Mass, suitable for opening church service, on Easter Sunday for instance?

Ans.—Depends on what kind of a church and how the powers of the church look at music. Mozart's *Gloria* would be in place anywhere on Easter save where old fogies ran the music. The *Tannhäuser March*? That depends!

EMMA.—Can you inform me of a good "Music Teacher's Normal" to be held this summer?

Ans.—We believe one will be held at Round Lake, N. Y.

CROOKSTON.—Who is Mr. Krehbiel who writes on musical topics in the magazines?

Ans.—A Michigan man, born 1854, now musical critic of New York Tribune. A great worker, and one of the first of America's musical journalists.

X. Y.—Kindly name two or three brilliant solos for a mezzo soprano voice running no higher than A or B-flat; something with sentiment. Also mention two or three new popular ballads.

Ans.—Donizetti, *O mio Fernando*; Cowen, *It was a Dream*; Mattei, *Dear Heart*; Shelley, *Love's Sorrow*; Temple, *My Lady's Bower*; De Koven, *A Winter Lullaby*.

SUBSCRIBER.—Please give pronunciation of the following: Tannhäuser, Lohengrin, Tristan und Isolde, Die Meistersinger, Der Ring der Nibelungen, Das Rheingold, Die Walküre, Siegfried, Die Götterdämmerung, Parsival, Bayreuth.

Ans.—*Tänn*-hoy-zer, *Loh*-ĕn-grin, *Tris* tän und I-*sōl*-dĕ, Dē *Mī*-stĕr-sĭng-ĕr, Dĕr Rĭng dĕr *Nī*-bĕl-ung-ĕn, Däs *Rhīn*-gōld, Dē Väl-kē-rĕ, Sēg-frēd, Dē *Gēt*-tĕr-*dĕm*-mĕr-ung, *Pär*-sē-fäl, *Baī*-royt. The signs modifying the vowels are those employed in Webster's *Unabridged Dictionary*. The accented syllables are in italics. Some fine points of pronunciation have no equivalent in our language.

ADA.—1. Which piano studies by Cramer are used in the fourth grade, N. E. C. course.

Ans.—The last twenty-five.

2. In No. 11, Cramer's Studies, is the second measure to be played in the same manner as the first, that is, beginning the trill on D.

Ans.—Just like the first.

3. In No. 18, same work, should the shake be brought in with the second note of the triplet group, if one follows foot note, No. 3?

Ans.—We presume you mean the Bülow edition. It is customary to play the trill as it occurs written out in measure two. The first example given in the foot note requires the trill to begin with the second note of the second triplet group; the second example explains itself.

4. What vocal studies would you recommend to follow Concone's 25 Lessons.

Ans.—Try Marchesi, Op. 15. We understand that a graded list of vocal music is under preparation for the press and will probably be out in the fall.

5. Does an accidental affect a note an octave higher in the same measure?

Ans.—Strictly speaking, no. The rule is, however, often broken, tho not by writers of excellence.

S. M. A. F.—1. Please give metronome marking for Chopin's B-flat minor Scherzo, Op. 31.

Ans.—Presto, ♩.= 112.

2. Should the tempo be changed at the new key, marked *Sostenuto, sotto voce*.

Ans.—This is a matter of taste. Chopin cannot be played in a tempo as severely strict as a Haydn symphony. Whatever modification of tempo is made here must be very slight.

H. B. W.—I have a nine year old pupil who, without seeing the keyboard, can name any tone I may strike on the pianoforte within the small *c* and three-lined *c*, no matter what the skip. Is not this an unusual gift?

Ans.—It is somewhat unusual and is a power musicians covet. It is capable of development and in every musical training it should be borne in mind.

N. E. C.—1. What idea did Mendelssohn have when writing his *Capriccio*, Op. 33, No. 1? Where can I find an analytical or historical description of it?

Ans.—We are unable to throw any light on your two questions. But, judging from Mendelssohn's art principles, he probably had as his idea that of making a good piece of music of a specific character and form when he wrote the work you mention.

2. What would be the best instrument, costing $1000, for a country church too far from the city to have real competent tuners oftener than twice a year.

Ans.—Better a vocalion or a reed organ than a pipe organ. A first-class reed organ will, with good use, give very satisfactory results; the same thing is true of the vocalion.

SIEGMUND'S LOVE SONG.

A PARAPHRASE.

Winter storms have fled in the smile of May,
In rapture and splendor now cometh the Spring;
Wafted with the wind and wonder along his way
Through the woods and meadows that breathe and sing.

Far and near is the lustrous laugh of his eye,
Through songs of birds his matin sings;
Across the hazy plains and sunny sky
His breath love's witching perfume brings.

His heart's blood warms to life the early flowers,
From him the leaflets drink their strength;
Beneath his wooing weapon's gentle power
The world grows kind through all its length.

That sword hath hewn the barriers in twain
That crossed my pathway to thy heart;
Lo! in thy need thy soul called not in vain;
In life or death we shall not part.

Deep in our hearts lay hid the bloom of Spring;
Now flames it in the lip and eye;
We two are one—Love's chosen queen and king;
And whoso parteth us shall die.

W. J. HENDERSON.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia

Behold, I Stand at the Door. R. W. Crowe.

A sacred song of more than ordinary merit. It is for alto or baritone voice and is very richly harmonized, although one may make the criticism that the accompaniment is more interesting than the melody. Compass A-flat to E-flat.

Emmanuel. Rodney.

Also a sacred number, and for about the same compass of voice as the preceding. It has an attractive refrain reminding in its opening phrase of the refrain of Gounod's "Nazareth."

Come, said Jesus' Sacred Voice. M. S. Downs.

This is marked as being "composed and adapted by Morse S. Downs." It would have been fairer to have said "plagiarized from Berthold Tours," for the song was originally his, the new "composer" having merely changed measures and fitted the sacred words to the old music.

When comes the Spring. C. Lucas.

This is mournful enough to have been inspired by a New England spring and its progressions are bold enough to typify catarrh, east wind, and all the other sorrows of our climate. There is, however, a degree of impressiveness in its gloom, and although it will probably not be very popular, it will not be ineffective if well sung.

On Ven. Waters. Roeder.

A set of words are here attached to a favorite waltz melody, and the result is a pretty and pleasing song. The waltz theme appears as the refrain and the work is intended for soprano or tenor voice. It runs as high as A flat, but there are plenty of optional notes which make it fit for medium voices also.

Trusting I Call. Julian Jordan.

More sacred singing. The composers this month seem to be of a religious turn of mind, and many sacred songs are the result. The music is at least attractive, but the words are bathos and weaken the effect. The work is published both for high and low voices.

Leonora. Trotere.

A pseudo-Spanish production, beginning with a bolero and ending with a waltz. It is tuneful and will find many admirers who seek for works with melodic refrains. It is for middle voice although marked as a tenor song.

The Old Schoolhouse. M. H. Andrews.

A ballad of the old fashioned type which deals with a tender subject in a rather prosaic manner. It is remarkable for an Irish echo at the end which repeats the words "no more" in totally different notes from those used in the first instance.

Valse Impromptu. Homer N. Bartlett.

Good themes and well contrasted, and the work, which is for advanced players, may be used to advantage in the study of full chords, skips, scale work and syncopation.

Gipsy Dance. H. E. H. Benedict.

Characteristic and also a good study of skips.

Call of the Posthorn. F. Behr.

An easy composition, of which the conventional fanfare forms the basis.

Grande Valse de Concert. Wm. H. Pilcher.

This is certainly "grande" if size counts for anything, for it is 18 pages long and forms a small volume in itself. It is not as difficult as the work reviewed above, yet it has some useful points of practice, too, as, for example, the octave passages, and the wide arpeggioed chord work. But there was no inherent necessity for extending the work to such a length.

Old Folks at Home. (Quartet for 2 mandolins and 2 guitars.) Barker.
Valse Poet. (Guitar.) De Janon.
Military Polka. (Guitar.) De Janon.

Three useful compositions of their kind. The two last are the best.

Birds in the Morning. Eduard Holst.

A caprice for piano, of course with the inevitable twitter. The work is pretty, with its mazurka like themes, but we have become satiated with the twitter of birds and the tinkling of bells, in piano music.

88 Club Galop. Geo. H. Rowell.
Hornpipe Polka. F. J. Smith.
Edinburgh Grande Waltz. F. E. Vanderbeck.

Three pieces whose merit lies in their danceability, and as they fulfil this mission satisfactorily they require no further raison d'etre.

Scarlet Runner March.
Chrysanthemum March.
Pearl Mazurka. } Julius Becht.
Autumn Reverie.
Gold Dust Polka.

These pieces are by no means as flowery as their names would indicate, they belong to a set which is called "Fairy Fingers" each number of which is simplicity personified. Such music can do no good, for at the early stage of tuition for which such works are intended the pupil had better be devoting attention to finger exercises.

Mr. ARTHUR P. SCHMIDT, Boston and Leipsic.

The Pilgrim. G. W. Chadwick.

This is one of the large works of the eminent composer, and is an important addition to the native repertoire. It is a dignified setting of Mrs. Hemans' poem, and it is pleasant to find an American composer using such an American subject. Mr Chadwick has set the poem as a sort of Choral fantaisie with orchestra, and has, we think, done wisely in discarding solos in the work and giving the whole vocal part to chorus. This lends a massive dignity to the subject which is very impressive. At the very first the chromatic downward progressions typify the opening line,

"The breaking waves dashed high"

and the darkness of the night, the stern and rockbound coast, and the nameless terror of the woods, are at least suggested. Soon after this there is a strange fault; in setting the lines

"Not as the conqueror comes
They the true-hearted came,
Not with the roll of stirring drums
And the trumpet that sings of fame,"

Mr. Chadwick has given trumpet fanfares, and in the lines,

"Not as the flying come
In silence and in fear,"

he has given timid, anxious progressions to the music. These effects certainly show graphically enough how the forefathers did NOT come, but it may be doubted whether it was necessary to picture this at all. The andante con moto, "There were men with hoary hair," is very impressivo, but the climax of the work is in its final fugue on the stanza,

"They have left unstained
What there they found—
Freedom to worship God."

This is a finale worthy of any composer, and the polyphony is carried to the end with strictness, yet without rigidity. The work is to be cordially recommended to mixed choruses throughout the country, and will become a standard selection in the native repertoire.

Sea Song. Mrs. H. H. A. Beach.

A vocal canon in the octave for soprano and tenor, or in the unison if sung by two sopranos. It betrays considerable skill in polyphonic work and if it is not quite on the level of that other canon in the octave, Henschel's "Oh, that we two were Maying," it is still a worthy addition to the repertoire and it is a pleasure to find a young and native composer attempting this serious style of composition.

The Ballade of the Song of the Sirens. H. H. Huss.

A fine work for tenor or soprano, with a broad and effective climax. The melody is thoroughly original and the accompaniment only what we should have expected from this thorough musician.

The Jessamine Bush. H. H. Huss.

Not so ambitious as the foregoing, yet a dainty lied nevertheless. It is for tenor or soprano with no very high notes, but a rather high tessitura. One might have demanded more playfulness in the treatment of the last two lines, which are half jesting in character.

Ingeborg's Lament. Bruno Oscar Klein.

This is a dramatic scena of much power. It gives the disconsolate heroine of the Frithjof-Saga in graphic complaint, and it leads up to a noble climax in the final "Gruesse mir Frithjof!" but it scarcely reaches the loftiness with which Max Bruch has invested the subject. Of course it requires a most dramatic singer (mezzo-soprano) to do it justice.

12 Duets on five notes. Arthur Foote.

Just the thing for use in the early stages of instruction, the teacher playing the second part, and the pupil in the primo having an easy task with a quiet hand, yet imbibing a proper spirit of keeping time thereby, and acquiring a steady position at the same time. The studies by Enke and by Diabelli, in this same vein, have been worn threadbare, and teachers will cordially welcome this excellent addition to to the sparse repertoire of this kind of work. A pleasanter mode of study during the early stages cannot be imagined.

Air and Gavotte. C. N. Allen.

Mr. Allen has here arranged, with his customary skill, a very interesting work by Grieg for violin and piano. In its present guise the work is suited either for drawing-room or concert uses, although not of extreme difficulty. There is but little double-stopping and no harmonic work in it, and the high positions are sparingly employed.

Messrs. H. BOLLMANN & SONS, St. Louis, Mo.

Wrist Etude for Small Hands. Arnold-Strothotte.

Well written and decidedly useful in some degree of practice. The work will suit those who need wrist action practice and yet are not ready for such etudes as Leybach's a "La Diabolique."

The S. BRAINARD'S SONS COMPANY, Chicago.

Remember Now Thy Creator. J. H. Howe.

This is a short sacred cantata. Its introduction is impressive in its simple recitative, and the 12-8 rhythm which follows (a baritone solo), is also effective. The chorus, "While the Sun," is quite dramatic, and Mr. Howe does not fall into the third-and-sixth vein of so many native composers of cantatas. The baritone solo "And the Door" has some interesting work in sequence form, and the composer deals freely with secondary sevenths; the dissonances are appropriate enough in such a denunciatory subject. The quartet, "Or the Silver Cord," is very harmonious although the syncopation in the alto part at the word "broken" scarcely relieves the effect of consecutive fifths. Altogether the work is one that proves that this energetic young composer is growing apace.

L. C. E.

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EDITORIAL ARTICLES.

By Louis C. Elson.

EBEN TOURJÉE.

Amidst the number of articles which have been written on the public loss incurred by the death of Dr. Tourjée very few have spoken of the genial private character of the man, and dwelt upon the personal deprivation which will be caused to many by his decease. He was the most enthusiastic encourager of young musicians, and many an alumnus can recall moments of discouragement smoothed over by the reassuring words, the hopeful views of this friend. He had a wonderful talent for making friends, and his personal influence often prevented a jar in the complex interests under his control. Like the apostle, he was "all things to all men," (in the best sense of this often misused phrase) and many a person coming to him with a grievance felt his wrongs melt away under the influence of the suave and gentle representations in the conversation of this kindly diplomat. In this respect he was a born organizer and leader of men, for he was the embodiment of the "suaviter in modo, fortiter in re" principle.

A more sanguine nature cannot be conceived, and he had the art of causing all whom he came in contact with to share his optimism. Whatever may be said of his musical attainments. pro or con, he was able to judge of the true value of a musician with unerring exactitude, and this faculty stood him in great stead in gathering his corps of teachers around him. The combination of business instinct and musical appreciation is one that is not often found, and it was this combination which made him an especially valuable person for his sphere of action, but it can be most emphatically stated that his wonderful business capacity was never exerted for selfish ends. His whole thought was to elevate the standard of music and to place the opportunities for its study within the reach of all. Some have differed from him as to the practicality of making the study of the art so universal as his plans intended, but no one could doubt (if thrown in frequent contact with the Doctor) that he was thoroughly in earnest in his views, and that he was a man fitted by nature to carry them into execution. It has been said that the man who makes two blades of grass grow where but one grew before is a public benefactor; if this be a true estimate then Dr. Tourjée was one of the foremost benefactors of America, for music has entered into many a household where, but for him, it would never have exerted its benign influence, and in the songs of thousands who directly or indirectly owe their knowledge of the art to him, will be his unceasing paean and requiem And the carrying forward of his great conservatory on yet broader lines and with still more advanced curriculum will be to an indefinite future his most fitting monument.

MUSICAL RESEMBLANCES.

Solomon's remark that "there is no new thing under the sun" is quite as applicable to music as to any other branch of art or science. It is almost impossible to avoid treading in the footprints of our predecessors when composing some very simple and singable phrase. The fact that the gentle "Annie Rooney" approaches Brunnhilde, or that the "Poor Jonathan" fraternizes with Beckmesser in his opening phrase, by no means proves the narrowness of music, for treatment means far more than mere melodic construction, a fact which Wagner has sufficiently impressed upon the true musician. It is unfortunate that these resemblances frequently lead to disputes regarding the origin of some of the most famous of melodies.

There is no simple melody, in conjunct movement, but that it bears sufficient resemblance to some other tune to start the cry of plagiarism. Thus the English national anthem which was in all probability the original thought of Henry Carey, has been traced to Dr. John Bull, to an old German melody, and to half a dozen other sources. There is quite as much reason to charge Beethoven with plagiarizing the chief theme of the last movement of his ninth symphony from "Yankee Doodle," to which it bears great resemblance. Some of the famous resemblances are startling enough. The famous hymn "Sun of my Soul" is not very far off from heterodex "Se vuol ballare" of "Figaro's Marriage." The march in a famous Lachner Suite and the march in Raff's "Lenore Symphony" are rather more than cousins. Mendelssohn's first draft of "O rest in the Lord" was an unconscious plagiarism from "Auld Robin Gray" and the resemblance can even now be noted in a careful comparison of these tunes. Jensen's "Murmuring Breeze" is not very far (in its beginning) from Bach's "My heart ever faithful."

These are all accidental resemblances, but the list of intentional plagiarisms is not much smaller. The gentle German "O Tannenbaum," a song of fidelity and truth, became a war song under the title of "Maryland, my Maryland"; the old Scotch song "Jock o' Hazeldean" became metamorphosed into "Willie we have missed you"; the fiery punch-song "Crambambuli" has turned into the mild "O come, come away"; a wild highland

Strathspey became first "Oft in the stilly night" and afterwards "Nearer my God to Thee"; in short, the list of musical plagiarism is endless, although the last example cited comes rather under the head of resemblances than plagiarisms. The amateur who thinks that such instances prove the poverty of melody is again reminded that it is treatment rather than mere tune which is the glory of our present musical system, and may find consolation in the fact that good old Handel stole tunes right and left, but gave them such counterpoint that the original owners did not dare to claim their property, and when Bach gave the glorious contrapuntal treatment to Hassler's love-song "My mind is all distracted" he did more than invent a new melody, he gave eternal life to an old one, under the title of "O Sacred head now wounded."

TALENT AND GENIUS.

It has become the fashion in these days to continually decry talent, and to seek for nothing less than genius, in the world of musical art, particularly in its creative branch. Webster defines genius as "distinguished mental superiority; uncommon intellectual power; especially superior power of invention or origination of any kind or of forming nice combinations," while talent is set down down as "intellectual ability, natural or acquired; mental endowments or capacity; skill in accomplishing."

These definitions yet fail to dwell on the chief point of difference between the two gifts; Genius originates, while talent imitates. Talent makes the best of things that exist, while genius seeks out new paths. Granting all this there is yet a time when talent may serve the world in excellent stead. There are some musical talents which have done as much service to art as geniuses. Mattheson, the companion of Handel, was certainly not a genius as his friend most certainly was, yet his careful analysis of the music of his day has given the most valuable material to the historian, and has made many points clear that would have remained obscure without his painstaking classification. Among the sons of the great Bach was one genius and one talent. The genius, Wilhelm Friedemann Bach, dispersed many of his father's compositions, defied the changing spirit of the times, clung to the contrapuntal styles, which he used in new combinations, and exerted no influence; the talent, Phillip Emanuel Bach, noted the trend of events, carefully elaborated a system of technique made necessary by the changes of the piano, compiled a catalogue of many of his father's compositions, and was in fact the connecting link between the old style and the new.

Of course these are exceptional cases, but they are cited to show that at times talent can be of greatest value to progress. Generally we owe the advancement of art to genius, but there are times when art seems retrograding, and then the conservative nature of talent prevents a lapse. Conservatism, which is the predominant characteristic of talent, is often a most valuable counterweight to that radicalism which is the attribute of genius. Genius may break the path, but talent smooths it. Genius plunges into the new, while talent makes clear the good that is in the old. Today we have genius discarding much of musical form, while talent is forming a good bulwark against its overthrow by using the classical shapes in a manner that shows that they are not threadbare by any means yet. And talent forever remains the chief impediment in the path of pseudo-genius, that baleful element which imagines good in every new thing. If it is at times the opponent of genius, it ends by becoming its follower, and talent ever remains the interpreter of genius. It is a higher compliment than men may imagine, to say of a composer, "He is not a genius, but certainly a talent."

FATAL MASTERWORKS.

Many musicians and composers have died young. This fact has resulted at times from irregularity of life and habits, at times also from the severity of the struggle with the wolf at the door. These unfortunate victims of the frenzy of genius seem to burn themselves out before they reach their prime. "The fatal thirties" has come to be a familiar expression among musical historians, so many composers have died between their thirtieth and fortieth year. Pergolesi was the youngest of martyrs among the masters, dying at twenty-six years of age. Schubert was not much older, however, at the time of his death, which occurred at thirty-one. Mozart was thirty-five years old when he died; Mendelssohn lived to thirty-eight only; Purcell, the greatest genius that England ever produced in the art of music, died at thirty-seven; the list might be extended indefinitely. It seems, however, that when this dangerous age is past the composer has a good chance of longevity. Possibly this is because the world begins to recognize the work of the veteran and his trials become fewer and less severe. Cherubini lived to eighty-two; Handel to seventy-four; Gluck to seventy-three; Haydn died at seventy-seven; Rossini at seventy-four; and an equally long list of septagenarians and octogenarians might readily be compiled from the musical annals.

Often some special work was the direct cause of the death of some great composer. Thus Mozart's work on the Requiem, the superstitions it caused to arise in him, and the funereal thoughts consequent upon it, were the chief causes of his death. "Elijah" is said to have killed Mendelssohn. Haydn said on his death-bed, "The 'Seasons' gave me the finishing stroke." "Zampa" was the cause of the early decease of Herold, or at least hastened his death, and "Carmen," caused Bizet, the most promising composer of the French school, to die at thirty-seven years of age. It is a melancholy list and one which proves that art is a severe mistress. The world cannot help the composer as regards the dire results which sometimes follow upon the extreme tension of creation, but at least something can be done, as in France, to secure to him all the possible benefits of his works, so that popular composers such as Mozart, Schubert, Lortzing, and others were in their time, need not at present have poverty to bear in addition to their death-dealing heritage of genius.

STRAYED COMPOSITIONS.

There are, in the musical repertoire, a few compositions which have become famous under false pretences, that is they have been attributed to composers who are quite innocent of them. This is not an error of recent growth; the hymns which are ascribed to Martin Luther, for example, are his only so far as the words are concerned, and even the tune of "Ein Feste Burg" is now generally conceded to have been the work of Franc. The beautiful anthem, "Lord for Thy tender mercies' sake," which is published with the name of Robert Farrant, is probably a composition of the early English contrapuntist, Tallis. The beautiful song, "Adieu," which appears in the Schubert-Albums, is not a composition of that composer, or at least it was not acknowledged by him in his life-time. Beethoven's "Adieu to the Piano" was not his adieu to anything of the sort, for his largest piano sonatas were written after its appearance. Many of these errors are to be laid at the door of the publishers, who are probably not aware of how much misplaced enthusiasm, or gush, they are responsible for.

Possibly the most curious instance of this is to be found in the following extracts from a recent poem by John Collett. It is entitled "Weber's Last Waltz," "(on hearing it played by a skilful performer):"

"As the finger of magic unfolded each treasure,
And the pearl drops flowed forth of the heavenly strains,
It wakened a thrill of such undying pleasure
That ne'er shall be lost while existence remains.

How skilfully from the composer he caught
Each movement of joy, and each measure of pain.
How vivid and clear he expressed the last thought
Whose beauty inspired that music-lit brain.

Like the dying swan's dirge thy harmonies tell
Of a last, sad adieu to earth's pleasures and woes,
While the passionate cadences falter or swell,
More touching and sad to its exquisite close.

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So simple the harmonies Weber employed,
That the musical gymnast of these days may sneer;
With no grain of dross is the pure gold alloyed,
No needless inflections distract the pleased ear.

The comical element of the above lies in the fact that the composition was not a "last waltz," nor a "last thought" (as the work is sometimes entitled) nor was it written by Weber!! "The dying swan's dirge" was written as an album-leaf and given to Weber, by Reissiger, and its discovery among his papers after his death has led to all this misdirected poetry. Fortunately nowadays the composers are more jealous regarding their works, and such errors are not very likely to occur.

EDITORIAL PARAGRAPHS.

By G. H. Wilson.

The festival is the thing. Charming May was festival ridden to an extent quite unapproached heretofore. New England in particular was drunken with the spirit, the whole valley of the Connecticut spoke of Bruch, Gounod, Handel and Rossini.

While the series of concerts dedicating the new and beautiful Music Hall in New York will pass into history as a festival, the term does not apply, for neither the spirit of the occasion nor the character of the programs mark the happening as an event in music, the physical features only, that is, the edifice itself and the presence as guest of Tschaikowsky, having unusual importance. Of course, had the place of audition, as the French would say, been Coopersville, Pineville, or even Chicago, our point of view would be changed; but New York is surfeited with music at all times, and bestows only passing glances on even the loudest ceremonials.

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I sat among the throng at the first concert. Bishop Potter's disappointing address was faultlessly enunciated, but it was over long and did not rouse the audience from the distress occasioned by its attempt to sing "Old Hundred," which preceded the appearance of the trig bishop. It was a fine gathering, representative of New York, and included many visiting urbans. Mr. Carnegie beamed from a box, and the Secretary of State elbowed his daughter who was, perhaps, the most interested attendant upon this the proudest moment in the career of her young and lucky husband, Walter Damrosch. It was indeed a red-letter day with the son of his father upon whom Mr. Carnegie's liberality will fall heaviest, either for good or ill.

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The Oratorio Society chorus, while possessing better sopranos than the Handel and Haydn of Boston, is a less well-balanced choir; but it sings better than its ancient neighbor. Mr. Damrosch is an excellent chorus conductor and drill master, the choral portions of the Te Deum by Berlioz, the work be ng performed on this occasion for the first time in New York, were accurately and expressively sung; a real enthusiasm seemed to exist among the choristers, who were alert, animated and obedient to the conductor's beat. As Mr. Damrosch is the idol of his chorus it is not to be wondered at that a real esprit exists in it. Notwithstanding its good intentions the male chorus of the Society was lamentably weak when sub-divided; this physical failing seriously conditioned the performance as a whole. The Symphony orchestra, which was the instrumental reliance of this and succeeding concerts, is very strong in the wind division, but the strings are coarse. Much care had been bestowed on the accompaniments to the Te Deum, which, while lacking the expressiveness of the choral portions, were satisfactorily played.

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Berlioz's Te Deum has now been performed in three American cities; Chicago led and was followed by Boston. It presents much of the extravagance of the composer and not a little of his beauty and simplicity; when not coupled with the deafening "Banner March"—to the score of which Berlioz brings extra wood-wind, sax-horn, four horns and twelve harps—the scheme of the instrumentation is found to be quite modest—for Berlioz. The "Banner March," it should be said, was written for performance at the ceremony of consecrating the flags of the soldiers of the First Consul, returned victorious

from his Italian campaign, and it is published with the six numbers of the Te Deum, and often, but not in the present instance, performed with them. The Te Deum, as connoisseurs know, was originally intended as a part of a greater work commemorating the first of Napoleon's victories in Italy; as the "greater work," whose prodigious dimensions were never fully disclosed, was not completed, it is scarcely an offense to perform the Te Deum and March together, for both were suggested by the same thought. Artistically, however, it is a little sin to do this for the concluding number of the Te Deum is an imposing *Judex crederis*, to which the march serves as anti climax. The Te Deum is written for two double choirs of three parts—soprano, tenor and bass, and alto, tenor and bass; and a third choir of boy voices, occasionally doubling the melody. There is also a separate organ part. The purpose of the composer it will be seen was an antiphonal effect, organ answering orchestra, not merely a factor in a unison, while the boys' voices were to sound from a point so removed from the chorus as to produce an independent effect. Poor Berlioz! From the time of the original performance of the Te Deum at the church of Saint Eustache, Paris, in 1855, until now, no proper performance of the work has been given; instead of an orchestra of one hundred and thirty-four, sixty has sufficed; sixty boys have tried to make the effect of Berlioz's six hundred, and no cathedral has yet echoed the antiphonal chorus, and the strope and antistrophe of organ and orchestra. At the performance under notice singers elbowed one another, the organist and his instrument looked the conductor in the face, while the sixty boys, placed in as favorable a position as the conformation of the galleries of the hall would allow, were generally inaudible. People looked skyward and smiled as they discovered the little fellows with mouths ajar, but we cannot affirm that the "little fellows" were not singing the melody of the street which forms the subject of an engraving on page 745 of *Scribner's Magazine* for June. The short tenor solo of the Te Deum was sung by Mr. Campanini.

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The great Russian composer was very warmly greeted. Tschaikowsky is a genial grey-beard of fifty-one years standing; of fine and vigorous appearance, having handsome features and an air of high breeding. His Solemn March was written for some Russian civic function. It is not remarkable when we consider the composer's "Romeo and Juliet," and his symphonies, but as a piece of occasional music is admirable. Its stately theme is sonorously scored and although not treated with much harmonic variety is interesting in its instrumentation; use of a phrase of the Russian National Hymn is the conspicuous feature of the "working out" portion. In conducting the March Tschaikowsky showed himself a master of the art; the players caught his enthusiasm, being put at ease by his direct beat and intelligent, inspiring manner. The performance was followed by great applause and the "guest" of the Festival, thus honored at its inception, was met at each successive appearance by the greatest applause.

Report of the remaining concerts of the Festival (which are noted in detail upon another page) bestows praise on the performances of "Elijah" and "Israel." Schütz's archaic "Seven Last Words," which had not been heard in New York, possesses historical interest; it proved a curious item for a popular music fest in 1891.

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This festival, it seems to the writer, was one of the few occasions when some recognition of native talent should have been made, and the composition of a dedicatory piece arranged for. Are our composer's always to rely on themselves, and the one or two liberal-minded publishers in our midst? As the United States is not, as yet, far-sighted in encouraging art where else can the American composer look for stimulus unless it be to well-endowed societies and organizations? In this matter Chicago in 1889 set a notable example

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Springfield, Mass, though distant from New York more hours in art than by rail is yet the seat of an encouraging enterprise. The program of the third annual festival of the Hampden County Association contains no false note. It is dignified without being tedious; it is interesting, includes novelties and represents no concession to uneducated taste; in short it is quite a model. This care for the future of music in Springfield will not have been in vain; the projectors of the County Association held high the standard from the beginning—made under that faithful musician Frederick Zuchtmann—and from the first their appeal to an intelligent community has met gratifying responses. The third festival was the most ambitious, the most expensive, and the most successful of any of the series. It was the second under Mr. Chadwick, who holds a warm place in the affections of the community and who is doing loyal and effective work, gaining experience and developing himself for something in the future, it may be in Springfield, it may be elsewhere, of greater responsibility and importance. The Springfield chorus is stronger in women than in men. There is the everlasting need of tenors, which, barring Providence, R. I., is a universal condition among singing societies in these parts. Formerly numbering over two hundred voices the chorus was reduced prior to this season's practisings to about one hundred and fifty. Youths rather than greybeards are the rank and file of Mr. Chadwick's choristers and as there is more to hope for in youth than in old age, it can be written of their singing that, while sometimes uneven and timid, it is full of promise; once a technique is acquired, and under Mr. Chadwick's excellent drill that is sure to come, the Springfield chorus will take high rank with kindred societies. Already in matters of expression its work is very good; phrasing, care for the means as well as extremes of expression, clear enunciation, accentuation—all these points are carefully noted and give the critical listener pleasure. The tonality of the chorus is agreeable, the women's voices in particular being clear and sweet. Two taxing works are MacCunn's "Lord Ullin's Daughter" and H. W. Parker's "The Kobolds," and in these the choral portions were excellently done. Mc-

Cunn has written picturesquly and with force a setting of the popular Scotch tale, his vocal writing being superior to his orchestration which had more crudities than I had expected to find in a youngster so praised by the London Athenæum. In Mr. Parker's "The Kobolds," written expressly for Springfield, is a charming spirit. The felicitous and suggestive lines by Arlo Bates are mated to music so spontaneous and genial that one is quite willing to admit Mr. Parker into kinsmanship with other imaginative writers of his age and nationality, say, Messrs. Chadwick, MacDowell and Templeton Strong. Both the voice parts and the orchestral are most artistic; rhythmically the music is fascinating and for so small a canvass there is much variety of color. The Gounod Psalm is a comparative novelty well worth looking up by societies wanting a short work, singable and of moderate difficulty. I did not hear the performance of "St. Paul" which was commended by the careful critic of the *Springfield Republican*. The orchestra at this festival was the excellent band known as the Boston Festival, of which mention was made in the May HERALD.

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Mention of the performance by the Arion Club of Providence, of Berlioz's, "The Damnation of Faust," was unavoidably crowded out of the March HERALD. Inasmuch as the club is a fine organization, of those I have heard the best in New England outside of Boston, and clsoe rivals of the Cecilia and Boston Singers, this circumstance was a matter of regret to me. Happily the May Festival program of the Arions included Berlioz's popular work, which I heard for the second time in four months at the hands of the Providence chorus. Providence has not had a leading position in music, even among cities of its size and wealth. This condition of affairs is being changed, owing to the persistent efforts of the Arion Club, its devoted conductor, Mr. Jules Jordan, and its influential president. Mr. Goddard. Year after year the Arions have labored for good music, increasing their hold among all classes until their expensive concerts are nearly if not quite self-supporting; and it is but their due to say that their unselfish labors paved the way for the concerts of the Boston Symphony Orchestra which each year are given with improved financial results. The first May Festival of the Arion Club was not long deliberated; its choral features comprised only familiar works, and here as in Springfield, the usefulness of the plan of organization of the Boston Festival Orchestra was demonstrated; in fact, the selections and artists heard at one of the miscellaneous concerts were almost identical in both cities. Mr. Jordan's chorus numbers over three hundred. It has been subjected to severe drill as its technique was formed when part-songs were the chief item in its programs. Providence is rich in voices, either as mixed, male or female choirs, Mr. Jordan's singers produce a homogenious tone, rich and sympathetic; the male chorus being one of the best of which I have any knowledge, a really brilliant corps of tenors, making it unique among suburban societies. The "Faust" music was well sung, although the women were guilty of dragging, and, as a rule, did not show that absorption in their work which is characteristic of their male brethren. The "Amen" fugue, "Easter Hymn," and "Scene of Faust's Vision," were as effective as one can expect to hear them; a larger chorus, provided it were as well drilled, is needed to give distinguishing character to the variety of cross rhythms which mark the last mentioned of these, and the same may be said of the "Soldier's and Student's chorus." Miss Juch sang Marguerite's music with much sentiment. Mr. Dippel I enjoyed more than I have of late; he is an uneven vocalist because he did not stay in training long enough. His interpretation of the "Invocation" was worthy of high praise. Mr. Ludwig was eminently demoniacal in his reading of the part of "Mephistopheles," in the "Serenade" and in the "Chase," especially so. Mr. Jordan led the orchestra in the purely instrumental numbers with discretion; the result would have been more satisfactory with another rehearsal. His conducting is straightforward and intelligible; with his chorus he is never out of sympathy; what wonder is it that he has brought it to so fine a point. Mendelssohn's "Elijah" is familiar in Providence. I heard it better given by the Arion Club in 1888 than ever before or since, and on that occasion Mr. Ludwig was the superb prophet.

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About this time of the year look out for the Ohio critic. His festival is a May affair, and occupies his thoughts a whole twelve month. As his editor is invariably kind and generous the critic soars. Extracts from the record of 1891 are just at hand: "Although the evening was slightly oppressive on account of the heat, that feature was soon lost of in the rapturous melodies in the choruses that welled from the 350 throats of the representative vocalists of this city and elsewhere." Of a popular alto our genius said: "She is a charming lady with an attractive manner, ad lib." Now he finds a soprano with a huge ear: "Her clear, decided soprano is a musical wave that reaches the ear and finds a welcome place to linger until it is replaced by another equally delightful." Now he is statistical and rhapsodic: "Every city in central Ohio was represented, and their faces were fired with the harmonies of the soul within:" Doubtless our friend was formerly a member of a fire-engine company. Here he is imbued with spleen: "The Cleveland portion of the orchestra, was, to use a Wagnerian expression, very much on the 'hog-train' order. By the time they kept last night it is evident that they don't know the music of 'St. Paul' from 'Die Wacht im Rhine.' And now severely critical: "'St. Paul' was not as satisfactory a rendition as Haydn's 'Creation' of last year's May Festival. This was not the fault of artists, chorus or director, for without doubt these were all, with possibly one exception in the basso, superior to last year's effort. It was rather the fault of one Felix Mendelssohn Bartholdy. 'St. Paul' is heavy and almost lustreless compared to the spirited and enchanting 'Creation.' At this stage he is humorous: "There were some queer instruments on the platform,—euphoniums, oboes, sarnsophones, contra fagatta and a dozen other of all shapes

and sizes. One gentleman played the helicon, which he says is the largest horn in this country. A man could crawl in the big end. Another curious instrument was the basson, that looked like a lot of stovepipe and sounded like a storm at sea. The two gentlemen who play these way down, deep instruments, pride themselves on their ability to delve down on their lower registers and start an incipient plague of musical cholera morbus among the notes in that neighborhood. One Herr, Signor or Mons, as the case might have been, said: 'My horn he will take ze lowest note on ze piano.' 'Mon Dieu!' exclaimed the gentleman of the bassoon, 'zese one of mine he get four notes more low!'" Finally our critic shows daring in proposing what is yet unknown in alleged musical capitals: "From a musical standpoint the chorus was very satisfactory. The attack showed good attention to the baton of the leader, while the crescendo and diminuendo showed the good taste of both director and chorus. The voices have lost much of the wavers of imperfect time of last year, and the effect of the full chorus is a tone true to pungent, decisive, and suggesting a body of singers with professionally trained voices. There is, of course, room for much improvement as a chorus to be very effective, and to sing in perfect time and tune, must learn their music so as to sing without the use of a book, and thus be able to give their attention to the baton of the director."

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A translation of Hanslick's critique on Mascagni's "Cavalleria Rusticana" is printed in this number of the HERALD. It may interest our readers to know that an English edition of Mascagni's opera, the most-talked-of work of the year in Europe, is being prepared by G. Schirmer, of New York, the translator being Nathan Haskell Dole.

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This sad sentence occurs in the salutatory of a Georgia musical editor: "If I should be asked why I agreed to become one of the editors of this paper, my answer would be, I do not know. . . . I certainly have no taste for such work. Indeed it is burdensome to me, and I am not now fully persuaded in my own mind that I ought to." Probably no such confession was ere made before.

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It was very sweet of the London *Musical Times* to call our attention to the retort of the *Canadian Musician* regarding our expression of opinion on the musical condition of Canada, especially Toronto. Music in Toronto would gain greatly were its bulk reduced and its dozen (?) societies concentrated.

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The exodous to Bayreuth this summer will be great; it will include various "Cook parties," and we expect the senior editor of the HERALD. Doubting ones should decide at once; for while transportation over Bavarian railroads is never withheld from those whose patience is adamant, there is a limit to the supply of tickets to the Festival plays. Experienced ones will bear me out in saying that the world witnesses no sadder sight than the several biennial attempts to strangle the patient secretary of the general committe at Bayreuth, by careless tourists who have arrived at that remote village, only to learn that there is no place for them in the Wagner Theatre.

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NUGGETS.—Concerts of American music were given in April and May, in Berlin, Dresden, and other German cities. Mr. F. X. Arens, of Cleveland, being the promoter. We are not altogether assured that the native composer was helped by the well-intended enterprise,—"Bubble Rowbotham," who, some months since Villers Stanford, of London, placed between his teeth and shook, in stern requital of some absurd talk about Wagner, has recovered sufficiently to appear in the pages of an English review with a flail for some national hobby or prejudice; this time the editor of the *Musical Times* performed the chastisement; "Bubble was well drubbed.—As Miss De-Vere goes farther west the wood-cuts of her grow more lugubrious.—The Boston Singers Society, Geo. L. Osgood, Conductor, will next season serve as chorus for the Boston Symphony Orchestra, whose programs will embrace several choral novelties of importance; the existence of the Singers as an independent organization is ended. By this arrangement Mr. Nikisch secures a chorus and Mr. Higginson a capital whipper-in, for Mr. Osgood is a great drill master.—A Philadelphia music editor paraded the streets of the Quaker city attached to a sandwich sign-board; he earned fifty dollars by the process and won a bet.—The analytical program-book is an educational feature in music of the utmost importance; those used at Pittsburg, Louisville and Buffalo were most creditable to the taste and research of their editors and compilers. Mr. C. W. Scovel, Miss Dollie Higbee and Miss Charlotte Mulligan.—An American for some time resident in Berlin, informs us that the best known American song writers there are Arthur Foote, H. R. Shelley and Clayton Johns.—A Belgian lawyer heard a mutilated performance of "Siegfried," where he expected a complete one, and sued the manager of the theatre for the insult. Bravo!—Theodore Thomas's second set of concerts this season in Chicago was very poorly patronized; in view of the preparation made there for permanent orchestral concerts of a high grade, beginning next season, it was most unwise to have forced the city at this time to disclose its lukewarmness towards the best music.—We have neglected our English friends for a month or two; but they are not forgotten.—The New York *Evening Post* makes an issue of "Yankee Doodle" which it calls "an odious specimen of staccato drivel;" Mr. Finck is right, it is time to urge dignity in this direction.

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A former Vice-President of the United States, George Mifflin Dallas, was minister to St. Petersburg in 1839. Extracts from a diary kept at that time are being published by the *Century Magazine*. The issue for June contains this about Thalberg:

"*Wednesday, 6th March*, 1839.—Sigismund Thalberg gave his first concert in St. Petersburg this evening at the Assemblée de la Noblesse. I had obtained four tickets out of the nine hundred sold, which were at fifteen

rubles or three dollars per ticket. We went half an hour earlier than the appointed time, in order to get convenient seats, but we found the saloon already crowded. Many had gone as early as five in the afternoon, to wait patiently till eight. Everybody of ton and distinction was there, and the Imperial box was graced by the three Grand Duchesses, Helen, Marie, and Olga, attended by Baroness Fredericks and Kitty Tschitcherine.

"A great poet, a great orator, a great painter, a great musician (composer as well as performer) are scarcely to be separated on the scale of intellectual power and interest. Thalberg is the first musical genius I have ever seen. I had anticipated much but he more than satisfied me. He executed on the piano three of his own pieces, and made the instrument speak in tones I never imagined it capable of. The vast and discerning audience testified in tumults of applause to his triumph. He seems a young man of twenty-five, of rather slender figure, florid complexion, light chestnut hair, and a distinct Grecian profile. His personal deportment was modest, deferential but perfectly self-possessed and calm. Dressed in full black, with white cravat, and maintaining a mild but imperturbable serenity, he took his seat at the piano, with the preoccupied air of a young clergyman full of his most interesting sermon. His first touch carried conviction of his excellence. It involved a delicacy, a certainty, an entirety which made the note fall in its utmost perfection upon the ear. As he proceeded, this exquisite distinctness accompanied him through all the mazes of his elaborated composition. The instrument seemed like a wonderful combiniation of the richest, clearest and sweetest human voices.

"In coming away the sudden rush through the antechambers was rather alarming. We got, however, in the advanced group with Count Nesselrode (whose little rakehat made him look as if he had already been squeezed to death, and who kept screaming for his weeping and terrified daughter, Marie) Princess Soltikoff, Countess Kreptovitch, etc., etc., and were able to reach our carriage with no mishap, except the loss of a breastpin.

"*Tuesday*, 12*th March*, 1839.—At half-past ten we went to Princess Hohenlohe's and remained till half-past two. I played chess with the representative of Don Carlos, the Duke of Medina Sidonia and Marquis of Villafranca, giving him a castle and a knight, and then beating him. The company was numerous and gay. Thalberg made his appearance as a guest, and seemed very much courted by some of the younger married ladies. He declines playing at such parties, unless engaged for that purpose, and then his fixed price is 1000 rubles or two hundred dollars for the evening, during which he executes two or three pieces. Hohenlohe is not up to such extravagance; but the pianist finds himself in pretty constant demand. What orator, statesman, lawyer, poet, or even novelist has ever been paid at this rate?"

A new Mass by M. Felix Godefroid, and called by him "Messe de la Résurrection," was performed at St. Eustache, Paris, on Easter Day, and was very highly praised.

Music in Boston.

The season of Symphony concerts closed on April 25 with a Beethoven program, namely: Overture "Leonore," No. 2; Part One of "Fidelio," and the Fifth Symphony. The participants in the "Fidelio" music were Mme. Antonia Mielke (Leonora); Mr. W. H. Rieger (Jaquino); Mr. Emil Fischer (Rocco); Mr. Heinrich Meyn (Pizzaro). The chorus in the final scene of the act was from Mr. Osgood's Boston Singers Society. The choice of Mr. Meyn for the part of Pizzaro was the only inadequate one, and his failure was due to physical rather than artistic limitations. Pizzaro is a ruffian who, according to Beethoven, had a voice of iron-clad character; Mr. Meyn is a gentleman with a voice of virile quality, it is true, but too slight for the purpose. Mme. Mielke's declamation and singing of the great air "Thou Monstrous Fiend," an epic in itself, was superlatively fine. A charming singer is Mrs. Hascall, whose high soprano is sweet and tuneful, and who sings artistically and with few faults of method. She undertook the part at short notice, and her success is all the more creditable as Marcellina's music is not in the usual repertory of young singers. Mr. Fischer's Rocco was adequate; he sang the song about gold with every indication of knowing the value of the metal. Mr. Rieger's task was not beyond his capacity to do well. The "Canon quartet" was admirably sung and the concerted finale, by no means an easy page of Beethoven. The male chorus had been drilled by Mr. Osgood. Mr. Nikisch conducted the performance with marked attention to the spirit of Beethoven's music, and the result could not be otherwise than good. It would have been preferable to have performed the whole of "Fidelio" instead of one act; the symphony, although gloriously played, could have been spared. Mr. Nikisch was warmly applauded at the close of the concert, which was heard by an enormous audience. The next concert will be given on October 10.

A few words of retrospect: In the matter of programs Mr. Nikisch has made an advance over his first year; he has got bravely beyond the borders of the Rhine, and his ken includes an occasional Russian, Slav, Englishman and American The proportion of new music performed was greater this season than last, and the novelties were generally worthy. Toward native composers Mr. Nikisch's attitude was friendly, yet he has not given us any of Prof. Paine's music nor asked Mr. McDowell to take down his folios. Here are two great composers among us, and such an orchestra as the Boston Symphony should become their natural stimulus. With one or two exceptions the soloists were worthy the dignity of the concerts. As to performance the orchestra is superior to anything this country has ever heard; Mr. Nikisch is a poet where Mr. Gericke was an adjuster.

The final pair of Apollo concerts given on April 30 and May 4 marked the completion of the twentieth season of the club. The program was made up largely of pieces grown familiar by repetition, some of them dating back to the first year of its existence. To further emphasize the anniversary feature some fifty past active members participated in both concerts. The pieces sung by the club were: "Song of the

Viking," Chadwick; "Serenade," Storch; "The Stars in Heaven," Rheinberger; "Spin Spin," Juengst; "Discovery," "Witlaf's Drinking Horn," Hatton; "Image of the Rose," Reichardt; "Come, dear Love," Massenet; "The Boy and the Owl," Chadwick; "The Dreamy Lake," Schumann; Bacchus chorus from "Antigone," Mendelssohn. The singing under Mr. Lang's direction was in the best manner of the club. The soloists were Miss Lena Little, contralto, and several of the active members.

The Boston Singers gave their fourth and last concert of the season on May 6. The program consisted of the following selections: Palestrina's "Stabat Mater" and Verdi's "Pater Noster"; Benevoli's "Crucifixus" and Liszt's "O Salutaris"; "Let Me Careless," and "Hark, Hark the Lark," B. E. Woolf; andante from Clari's 14th trio, and trio for male voices, Peter Cornelius; "The Night was Dark," Galliard and Liebe's "After the Battle;" Jacobite song, "Lewi Gordon," and hunting song, Benedict; five-part canon, "The Sea Fay," Schumann, and German folk-song; Farrant's "Lord, for Thy Tender Mercies," and Cruikshank's "Magnificat."

The eight numbers thus arranged had each two contrasting pieces, the first from an ancient, the second from a modern composer. Aside, therefore, from the merely sensuous beauty of the music presented, there was a distinctly educational and historical value to the concert. Not often do we hear Verdi and Palestrina, Benevoli and Liszt brought, as it were, face to face—the 19th century put side by side with the 16th!

It was a concert for musicians—and one to be long remembered. For not only were the pieces intrinsically worthy of study, but they were presented in a manner that was well nigh perfect—reflecting the greatest credit on both conductor and chorus.

The Cecilia gave the last concert of its fifteenth season on May 14th. The club had the assistance of Miss Gertrude Franklin, soprano, Mr. W. J. Winch, tenor, and Mr. E. Nevin, pianist, in the following program: "Acknowledge Me, My Keeper," Bach; "God is a spirit," Bennett; "Water Nymph," "Narcissus," "Barcarolle,"—Water Scenes for Piano, Nevin, Mr. Nevin; "Miriam's Song of Triumph," Schubert; "Sirens" Chorus," (Crusaders) Gade; "Wynken, Blynken and Nod, Nevin; "Barcarolle," Widor; Songs," Love's Philosophy," Foote; "My Lady Jacqueminot," "In a Garden," "Night," M. R. Lang, Miss Franklin; "Matona, Lovely Maiden," de Lasso; "My Bonny Lass, She Smileth," Morley; "My Love is Fair," Leslie; songs sung by Mr. Winch. Such a program is not the sort of thing the Cecilia people enjoy or care to exert their best in. In order to do something to meet the varied tastes of their associate members some such miscellaneous list is necessary, but the proper field for this society, the one wherein it made its mark is the secular and sacred cantata with orchestra. As insufficient revenue is the sole reason the Cecilia departed from its whilom course it is more than likely that another season will see the club's treasury enriched; the signs of the times are encouraging.

The club was in good mood at the concert under notice and sang with expression and effect the uninteresting program noted. The new Barcarole by Widor is attractive; Mr. Nevin's "Wynken, Etc," is charming and his new piano music is melodic and pleasing but unpretentious. Schubert tried to do something unnatural in setting the Red Sea episode of biblical history and the result is ghastly dull; Miss Franklin sang the solo portions with her usual faultless taste. Mr. Winch substituted for Mr. W. H. Dunham. G. H. W.

Music Outside of Boston.

May was preëminently a month of Festivals. Most pretentious was the one in New York which celebrated the opening of Carnegie Music Hall, the new home of the Symphony and Oratorio societies. Mr. Walter J. Damrosch was the active conductor, Mr. Peter Tschaikowsky the honorary conductor and guest. The programs were as follows:

May 5. Overture, "Leonore," No. 3, Beethoven: Marche Sollennelle, Tschaikowsky [Conducted by the Composer]; Te Deum, Berlioz [Tenor Solo by I. Campanini].

May 6. "Elijah," Mendelssohn. Soloists, Mrs. Antonia Mielke, Miss Anna L. Kelly, Mrs. Marie Ritter-Goetze, Mr. Andreas Dippel, Mr. Thomas Ebert, Mr. Emil Fischer, Mr E. F. Bushnell.

May 7 Overture and Finale to Act two of "The Marriage of Figaro," Mozart. Soloists, Mrs. Mielke, Miss C. De Vere, Mrs. Goetze, Mr. Dippel, Mr. Reichmann, Mr. Fischer, Mr. Behrens; Suite No. 3, op. 55, Tschaikowsky [Conducted by the Composer]: Aria from "Esclarmonde," Massenet [Miss De Vere]; Aria from "Le Roi De Lahore," Massenet [Mr. Reichmann]; Prelude and Finale from "Tristan and Isolde," Wagner.

May 8. Oratorio "The Seven Words of Our Saviour," Heinrich Schuetz. Soloists, Mrs. Mielke, Mrs. Goetze, Mr. Dippel, Mr. Theodor Reichmann, Mr. E. Bushnell. Two *A Capella* Choruses: Pater Noster, Legend, Tschaikowsky [new], [Conducted by the Composer]; "Sulamith," Leopold Damrosch. Soloists, Mrs. Mielke, Mr. Dippel.

May 9. Afternoon. Symphony, No. 5, Beethoven; Songs, "To Sleep," Walter Damrosch: "So Schmerglich," Tschaikowsky [Mrs. Carl Alves]; Concerto for Piano in B-flat minor, op. 23, Tschaikowsky [Miss Adele Aus der Ohe], [Conducted by the Composer]; Prelude and Flower Maiden Music from "Parsifal," Wagner.

May 9. Oratorio. "Israel in Egypt," Handel. Soloists, Miss A. L. Kelly, Mrs. T. J. Toedt, Mrs. Alves, Mr. Dippel, Mr. Fischer, Mr. Bushnell.

The first Festival of the Arion Club of Providence was held May 19–21, under Jules Jordan, conductor. These programs were given:

May 19. "The Damnation of Faust," Berlioz. Soloists, Miss Emma Juch, Mr. Andreas Dippel, Mr. Wm. Ludwig, Mr. Flint.

May 20. Overture, "Der Freischütz," Weber; "Fair Ellen," Bruch Soloists, Mrs. J. P. Walker, Mr. L. F. Brine; Prize Song from "Die Meistersinger," Wagner [Mr. Dippel]; Polonaise for Piano in E, Liszt [Miss Aus der Ohe]; Aria from "Der Freischütz," Weber [Miss Emma Juch]; For Violin, "I'Pirati," Ernst [Mr. Felix Winternitz]; Lohengrin's Legend, Wagner [Mr. Dippel]; "Battle Song" from "Arminius," Bruch [Solo by Mr. L. F. Brine]: "Last Sleep of the Virgin," Massenet; Intermezzo from "Naila," Délibés: Song, "The Loreley," Liszt [Miss Juch]; "Gatlia," Gounod; Soloist, Mrs. J. P. Walker.

May 21. Afternoon. Prelude, "Lohengrin," Wagner; Aria and Seguidille from "Carmen," Bizet [Mrs. S. C. Ford], Cavatina, Raff, played by all the violins; "La Cieca" from "Gioconda," Ponchielli [Miss Gertrude Edmands]; Concerto for Piano in B-flat minor, op. 23, Tschaikowsky [Miss Aus der Ohe]; Songs, "'Twas April," Nevin, "Cadiz Maids," Délibés [Mrs. S. C. Ford]; Symphony, [Unfinished] Schubert; For Cello: "Fantaisie-Characteristique," Servais [Mr. Victor Herbert]; Songs, "An Old Song," "My Laddie," Jordan [Miss Edmands] Suite, "Peer Gynt," Grieg.

May 21. "Elijah," Mendelssohn. Soloists, Mrs. J. P. Walker, Miss Gertrude Edmands, Mr Herbert Johnson, Mr. Wm. Ludwig.

The third festival of the Hampden County Festival Association of Springfield, Mass. was held May 6-8, G. W. Chadwick, conductor. The programs were:

May 6. Afternoon. Overture, "Der Freischütz," Weber; Aria from "The Pearl Fishers," Bizet [Miss Rose Stewart]; Concerto for Piano in B-flat minor, op. 23, Tschaikowsky [Miss Aus der Ohe]; Cavatina, Raff, played by all the Violins; Songs, "Sunshine Song," Grieg, "The Bird in the Wood," Taubert; Suite, "Peer Gynt," Grieg. [Three Movements.]

May 6. Stabat Mater, Rossini; Cavatina, "Salva! dimora," Gounod [Mr. A. L. Guille]; Psalm CXXX, "Out of Darkness," Gounod. Soloists, Miss C. De Vere, Mrs. W. C. Wyman, Mr. A. L. Guille Mr. D. M. Babcock.

May 7. Afternoon. Overture, "Carnival Romain," Berlioz; Jewel Song from "Faust," Gounod [Mme. K. Paulsen-White]; Suite for String Orchestra in E, op. 12, Arthur Foote; For Violin: Fantasia "Otello," Ernst [Mr. Felix Winternitz]; Songs, "A Dream," Grieg, "Under the Linden," Hoffmann; "Les Preludes," Liszt.

May 7. Ballad, "Lord Ullin's Daughter," MacCunn; Aria, "Bella mia fiamma addio," Mozart [Mrs. S. C. Ford]; Polonaise in E for Piano, Liszt [Miss Aus der Ohe]; Anthem, "Great is Jehovah the Lord," Schubert, sung by the Orpheus Club, Conductor, E. Cutter, Jr. [Solo by Mr W. H. Rieger]; "The Kobolds," H. W. Parker, for Chorus and Orchestra [new]; Aria, "Reginella," Braga [Mr. Reiger]; Concerto for Cello, Goltermann [Mr. Herbert]; Mad Scene from "Hamlet," Thomas [Miss Rose Stewart]; Pastorale, Chorus of Bacchantes, Dance of Bacchantes from "Philemon and Baucis," Gounod

May 10. Afternoon. Overture, 'Egmont," Beethoven; Air "Seguidille from "Carmen," Bizet [Mrs. S. C. Ford]; Fantaisie for the Cello, Popper [Mr. Herbert]; Symphonic Poem, "Ophelia," Mr. E. A. MacDowell; Toreador Song from "Carmen," Bizet [Mr. G. Del Puente]; Songs, "'Twas April," Nevin, "Thou art like unto a Flower," Chadwick, "Cadiz Maids," Dèlibès [Mrs. Ford]; Symphony, No. 1, in B-flat, Schumann.

May 8. "St. Paul," Mendelssohn. Soloists, Mrs. E. M. H. Hascall, Mrs. Wyman, Mr. Rieger, Mr. M. W. Whitney, Mr. G. R. Bond, Mr. F. E. Wheeler.

The Pittsburg Festival of May 12–16 was given under the leadership of Carl Retter, with Anton Seidl, conductor of the instrumental features which dominated the choral. The orchestra was Seidl's band from the Metropolitan. The choral music given included Haydn's Imperial Mass; Selections from "The Deluge," St. Saëns; "At the Cloister Gate," Grieg; "Message of Spring," Gade; "The Diver," Max Vogrich; "The Flight into Egypt," Bruch; Stabat Mater, Rossini. The instrumental program gave generous emphasis to the music of Wagner. Leading soloists were Mme. Antonia Mielke, Miss De Vere, Mr. Dippel, Mr. Reichmann, Mrs W. C. Wyman, Mr. A. L. Guille, Mr. Fischer. Mr. Franz Rummel, pianist.

Buffalo's fifth festival was given with the Boston Symphony Orchestra, May 20 to 23. John Lund was the choral conductor and the chorus was made up from local societies. The important features of the programs were:

May 20. Overture, "Leonore," No. 3, Beethoven; Suite, "Peer Gynt," Grieg; Minuet, Dance and March from "Faust," Berlioz; "Eve," Massenet. Soloists, Miss C. De Vere, Mr. W. H. Rieger, Mr. F. F. Powers.

May 21. Afternoon. "Nikia's Dream" and "In the Hammock" from "Symphonie Orientale," Godard; Scherzo Capriccioso, Dvorák; Concerto for Piano in E-flat, Liszt [Mr. Franz Rummel]; Selections from "Midsummernight's Dream," Mendelssohn. Soloist, Mrs. Arthur Nikisch, soprano.

May 21. Overture, "Oberon," Weber; "The March to Battle," John Lund; Rhapsody in A, Lalo; Symphony [Rustic Wedding] Goldmark; "Waldweben," Prelude and Closing Scene from "Tristan and Isolde," Choral from "Die Meistersinger," Wagner.

May 22. Symphonic Poem, "Lancelot and Elaine," op 25, E. A. MacDowell; Overture-Fantaisie, "Romeo and Juliet," Tschaikowsky; "Siegfried's Passage to Brünnhilde's Rock, Morning Dawn and Rhine Journey," Wagner; Symphony, No. 5, Beethoven. Soloists, Miss Mary Howe, Mr. W. H. Rieger.

May 23. Afternoon. Overture and Bacchanale, "Tannhäuser [Paris version], Wagner; Largo, Handel; Overture, "Euryanthe," Weber.

May 23. "Tasso," Liszt; Lohengrin's Legend [Mr. Dippel]; Aria, "O lovely Halls" from Tannhäuser" [Mrs. Mielke]; Duet from "Die Götterdämmerung" [Mrs. Mielke, Mr. Dippel], Wagner. Cantata "King Rother," J. Krug-Waldsee. Soloists, Miss De Vere, Mr. Bushnell.

Louisville, Ky., had a festival, May 12–16. The Boston Symphony Orchestra, here as in Buffalo, was the instrumental basis of the scheme. The chorus was organized by the Musical Society, conductor, C. H. Shackleton. Important features of the concerts were:—May 12, Overture, "Sakuntala," Goldmark; Symphony (Im Walde) Raff; First movement from Concerto for Violin, Brahms (Mr. Franz Kneisel); Suite, "Peer Gynt," Grieg. May 13, Two movements from "Symphonie Orientale," Godard; Rhapsody in A, Lalo; "Tasso," Liszt; Overture, "Tannhäuser," Wagner; May 14, Overture, "Prometheus Bound," Goldmark; Symphony, No. 2 in D, Brahms; "Waldweben," Wagner; Prelude and Closing Scene from "Tristan and Isolde," Wagner. May 15, Overture, "Benvenuto Cellini," Berlioz; Symphony (Pastoral) Beethoven; "Stabat Mater," Dvorák. Soloists, Miss C. De Vere, Miss Gertrude Edmands, Mr. Whitney Mockridge.

New England in general bore a festival smile during May; besides the places mentioned Hartford heard Gounod's "Gallia"; Anderton's "Wreck of the Hesperus," and Buck's "Light of Asia": Middletown, Gade's "Crusaders" and Bruch's "Arminius": New Britain, Rossini's "Stabat Mater," and Bruch's "Arminius"; Pittsfield, under Mr. Mietzke, Hoffman's "Melusina;" Rossini's "Stabat Mater": Rutland, "Arminius," "Redemption" and "Stabat Mater." The Boston Festival Orchestra attended upon the entire series, and also went as far south as Richmond, Va., where the Mozart Association which Clarence A. Marshall conducts, gave three concerts with excellent soloists. Bruch's "Fair Ellen" and Rossini's "Stabat Mater," were the important choral pieces. A commendable piece of enterprise by the Boston Festival Orchestra was the engagement of the visiting Russian composer, Tschaikowsky, to conduct his own music in Philadelphia and Baltimore; in each city his piano concerto was peformed with Miss Aus der Ohe as soloist, and a Suite for strings. In Washington on April 22 the Choral Society gave Dvorak's "The Spectre's Bride"; April 29 the Boston Symphony Orchestra gave the last of their series. Happenings in Philadelphia include a final concert of the season by the Boston Symphony Orchestra: "The Damnation of Faust," by the Philadelphia Chorus, C. M. Schmitz, conductor, with Mrs. A. M. Bruch, Mr. C. A. Knorr and Wm. Ludwig, soloists.

The final concert of the Chicago Apollo Club was given May 23. Verdi's Requiem Mass was performed with Miss Emma Juch, Mrs. Wyman, Mr. C. A. Knorr and Mr. Emil Fischer, soloists. The three concerts the Boston Symphony Orchestra gave in May were very successful; less so were the week's concerts by the Thomas Orchestra, a venture most ill-advised. The festival at Charlotte, N. C., of May 5, 6, was held under the most promising circumstances, giving the happiest auguries for the future stability of the enterprise; Joseph Maclean is the moving spirit.

General Western happenings include the Indianapolis Festival of May 26, 27 and 28, under the direction of Theodore Thomas with Carl Barus associate and choral conductor. The scheme is the most ambitious of any in the series and is evidence of the excellent spirit rife there. Mr. Thomas brought his players from New York and arranged the instrumental features of the five concerts with his usual fine perception of the needs and previous experience of his hearers. The choral works given included Rossini's "Stabat Mater"; Verdi's Requiem Mass and Mendelssohn's "Hymn of Praise." The soloists were Miss Juch, Mary Howe, Mrs. Clara Poole, Mr. W. J. Lavin, Mr. Emil Fischer, and the violinists, Messrs. Max Bendix and Franz Wilczek. An awakening in St. Paul and Minneapolis is apparent. It appears that union concerts have

been given by the united choral societies of each place under the direction of S. A. Baldwin: May 8 at Minneapolis the "Elijah" was performed with Miss Johnstone-Bishop, Mr. Mockridge and Mr. Ludwig as principal soloists. The concert of April 29 by the Loring Club of San Francisco was wholly of American music, the program including choruses by Paine, MacDowell, Foote's "Hiawatha" and Buck's "Voyage of Columbus." G. H. W.

RETROSPECT.

The following is taken from the eighth volume of the *Musical Year Book of the United States*, published May 25:—

An occasional estimate of comparative conditions in music in the United States seems a natural extension of the plan of the Year-Book. Three years ago, in volume five, the first retrospective chapter was printed, and a basis of comparison established upon which the deductions of the following pages rest. The intervening period is one of general advance in all that pertains to the cultivation and practice of good music. Yet the student of the Year-Book for the past three years will have noted at least a passive condition, if not actually a retrogade, in more than one city where it occasions the most surprise; but in the lesser cities and important towns real development has been achieved, and this gives the thoughtful observer cause for satisfaction, retrospective and prospective. It is seldom that a single agency in music affects results throughout a country so vast as ours. It is true the retrospect of 1887–88 pointed out the admirable influence upon the country at large of the performances of the National Opera Company, an organization whose disbanding was and is a source of sincere regret, as it was the most promising venture yet taken to found among us permanent opera in the vernacular, the need of which other really artistic countries have already met; but, during the period now in review, there have been important though restricted enterprises of general influence, most prominent among which were the tours of the Metropolitan Opera House Company, of New York, continuing through two seasons only, and the itineraries of the Thomas and Boston Symphony orchestras, the field of the latter having been extended each year with pecuniary and artistic results hithertofore unparalled in the history of similar undertakings in this country.

The record of the metropolis of the country is a proud one; every arm of the art of music was upheld, although the preponderance of opera, which is not the highest form, save perhaps at the elevation from which Wagner viewed it, made the general result unbalanced. The record of the last three years of the Metropolitan Opera House is less notable in point of novelties presented than is that of the four years preceding. The Wagner dramas having been completed with the performance of "Rhinegold" in 1889 there remained no equally novel and artistic list to draw from. German has remained the interpreting language, and the repertory shows the prominence given German composers. In point of earning power the works of Wagner stand first. The ensemble of the institution has been maintained with care, and its musical if not its mechanical resources rank fairly with those of the first opera-houses of Europe. Symphony concerts have become fewer in number than three years ago, but popular orchestral concerts of a high character have increased, a change of inestimable value. The leading conductors of orchestral music remained the same as when the field was last scanned, and their programs are quite as gratifying in point of catholicity. The year just ended witnessed an attempt to give the public of New York a hearing of choral works occupying the middle ground between the part-song and oratorio, which, if ultimately continued, will tend to invest choral happenings with a proper dignity; today achievement in this department is unworthy a community of such magnificent resources. A more artistic motive than formerly is evident in the programs of the singing-clubs which more frequently than before essay large works written for voices and orchestra. The cosmopolitan character of the population doubtless explains the comparative neglect of chamber-music, which in Boston amounts to an enthusiasm. Unclassified concerts within our ken are those which served to introduce some visiting artist of international repute; of these the quota of names is large. Fraught with influence upon music in general in New York is the completion of a beautiful music hall and the passing to another city where need of him is great of the man who, more than any other, made possible the fullest acquaintance with the great instrumental composers.

It is the orchestra, not the opera, that dominates Boston. Preëminent chorally, it is a question whether the variety that in New York in orchestral music comes with a group of conductors, each pursuing a somewhat different course, more than offsets the result obtained in Boston under one conductor, present advantage numerically remaining with the last-named city, also the important distinction of the permanence as a strictly concert organization of the Boston orchestra. Perhaps the query is answered by pointing out the dependence New York puts upon the annual series of concerts of the men from Boston. But so long as the New England city is destitute of opera, at the mercy even of the itinerant impressario, of which species during the season now ended the city was utterly bereft, all arguments claiming general musical precedence for her are futile. The great need of Boston, magnificently endowed with an orchestra, supporting with love choral societies which satisfactorily cover the entire field, is permanent opera. The change of conductors of the Boston Symphony Orchestra, made two years since, became almost a national issue, so wide-spread was the interest manifested in it, and so loyal the welcome, so hearty the appreciation a score of cities expressed for Mr. Gericke's successor. The programs of the Boston orchestra since the change are evidence of a better, not a perfect, estimate of the catholicity of the city as regards schools in music. Chamber music is supported with ardor, two or more apparently permanent organizations dating their existence since 1888. If

loyalty to local artists be a criterion of a city's position in music, Boston certainly leads.

Philadelphia imports her orchestral music. For years she has sought the same markets, and undisturbed by a fluctuating tariff, has shown increased zeal and enthusiasm in patronizing the article she so conspicuously fails to develop. It is the same in a modest degree with chamber music. Chorally the gentle city is self-reliant; the passing out of sight of the Cecilian, the oldest oratorio society, strengthened the position of the survivors who zealously cultivate chorus and part-singing.

Due south are Baltimore and Washington, the former at the meridian, the latter just crossing the threshold of good music. The situation in both cities is however somewhat similar. Home organizations which it would seem local pride would uphold are still unwilling students of the debit side of their philanthropy; were their aims less high the case might be different. The local orchestras in Baltimore are persistent and ambitious. That love for the purest instrumental music is a fixed state in both cities the enthusiastic following of the visiting orchestra witnesses. The unselfish labors of the Choral Society of Washington are bearing fruit; but all too slowly when it is remembered that its field is the nation's capital.

The Cincinnati Biennial Festival of 1890 marked the close of the most notable year in music that city ever experienced. It was followed by a year of comparative apathy; the College of Music withheld its philanthropy so far as the public at large was concerned, giving no symphony, no choral concerts. The Apollo Club alone pursued an uninterrupted course. It is difficult, therefore, to find Cincinnati more than a spasmodic patron of music; constant in the art she certainly is not.

The attempt to establish a local orchestra in Chicago was short lived, even the negative programs of the Symphony Society failed of support; but the Thomas Summer Garden Concerts continued with unabated success. Natives of Chicago point with pride to the fact that a piece by Bach was encored during the ninth season of Garden concerts, seeing in this evidence of a classic taste which the historian fails to find less subtly conveyed in her printed records of deeds done, and which the statistics of the proud owners of the restaurant privilege would go far to controvert. The one splendid reliance of Chicago is the Apollo Club, which two years since began the extension of its influence by repeating its concerts before an audience of "wage-workers," Within the year now ended orchestral concerts by visiting bands were more frequent, although the programs of the Boston orchestra alone were symphonic in character. This activity presages an important movement which the chronicle of 1891-92 will not fail to recognize. Chamber music in Chicago has not advanced. The city is yet influenced by the miscellaneous concert of inartistic purpose, while opera of any description which any vender may proffer is greedily devoured.

The lake cities of Buffalo, Cleveland and Detroit have reached that certainty of tenure which three years ago they did not possess. The Buffalo Festival has become biennial, and while yet lacking somewhat in choral completeness is a factor of the utmost importance in developing musical taste. Scanning the record in the departments of choral and chamber music of the more western cities of the group leads to admiring commendation. The bold venture in Milwaukee marking the season of 1890-91 recalls the words passed in review upon her achievements prior to 1888, when choral features dominated; today the reviewer invites attention to the uplifting of the orchestral arm of the art at the apparent expense of the vocal.

The consolidation of leading societies in St. Louis brought dignity to the concerts of instrumental music and gave zest to furthering the best chorally. There has been no diminution of energy on the part of the Loring Club of San Francisco, nor less of loyalty to the music of the native composer, but it is a matter of regret that the impulse given chamber-music and orchestral music in that city throughout a series of years should have borne so little fruit.

The festival spirit seen in Louisville and Pittsburgh and throughout New England arose rationally and is fraught with lasting results. Independent of her festivals—which had little choral strength—music in Pittsburgh has not yet reached a point representing a true solidarity of interests. The record of Providence is one of emphatic progress, while the cities of Norwich, Orange, Dayton, Newark, Hartford, Taunton, and the university town of Ann Arbor, which are chiefly dependent upon a single organization, are loyal to good and progressive music. Three New England cities of musical prominence are Worcester, Springfield, and New Haven; the spirit of the first named is relaxing from a state of severe conservatism while the career of its younger neighbors is begun with ardor.

Today the South calls loudest for culture in music. Petersburgh reflects an excellent influence, which is directly seen in the promising enterprise at Charlotte, but there is a vast sterile distance between the Tennesee mountains and the plains of Texas, including unfaithful Atlanta, dumb with neglect. Our northern neighbors of Montreal and Toronto are reaping results of devoted years of the labor of a few untiring workers, the record of the former city speaking more eloquently than that of the latter, where diffused energy is apparently accomplishing less than would loyal co-operation.

The native American composer has passed the point of needing an especial propaganda to secure him permanent place on the programs of representative societies. His recognition in Europe must be a matter of slow growth; self-appointed ambassadors will imperil his cause are they careless of the manner in which he is presented.

G. H. W.

The following are some of the more important tables prepared for the *Year-Book*:—

NEW COMPOSITIONS BY AMERICANS AND COMPOSERS RESIDENT IN AMERICA.— Burmeister, R, Symphonic Poem, "The

Chase After Fortune," op. 2; Hamerik, A., "Symphonie Majestueuse." No. 4 in C, op. 35; Miersch, P., Suite for Strings (first performed at Baltimore); De Koven, R., Comic Opera, "Robin Hood"; Foote, Arthur, Piano Quartet in C, op. 23; Foote, Arthur, Symphonic Prologue, "Francesca da Rimini," op. 24; Paine, J. K., Larghetto and Scherzo, for Piano, Violin and Cello, op. 32; Surette, T. W., Comic Opera, "Priscilla"; Whiting, Arthur, Sonata for Piano and Violin, op. 7; Whiting, Arthur, Suite for String Orchestra and Four Horns, in G minor, op. 8 (Boston); Buck, Dudley, Romanza for Four Horns and Orchestra; Shelley, H R., Concerto for Violin and Orchestra; Thallon, R., Evening Song for Strings and Harp (Brooklyn); Itzel, A., Comic Opera, "The Tar and the Tartar"; Whitney, S. B., Piano Trio, op. 30 (Chicago); Hardege, R., Andante and Allegro Vivace for Orchestra (Milwaukee); Henderson, W. J., Valse Lente; Huss, H. H, Nuptial March for Orchestra; Kisswetter, G., Suite for Strings and Flute; Parker, H. W., Overture, "Count de Paris"; Shelley, H. R., Suite for Orchestra; Vogrich, Max, "Minuetto della Regina," for Orchestra; Vogrich, Max, Passepied in F for Orchestra; Vogrich, Max, Oratorio, "The Captivity" (New York); Hinrichs, G, Comic Opera, "Onti-Ora" (Philadelphia); Foerster, Ad. M, Festival March for Orchestra (Pittsburg); Jeffrey, J. A, Piano Trio; Parker, H. W., "The Kobolds," for mixed Chorus and Orchestra; Severn, E. Jr., String Quartet in D (Springfield); Beck, J. H., Symphonic Scherzo; Busch, Carl, Reverie Pastorale; Vogrich, Max, Ballad for Mixed Chorus and Orchestra, "The Diver" (M. T. N. A.); Floersheim, Otto, Andante, and March from Suite for Orchestra (At Aix la Chapelle).

Works by Native and Resident American Composers Performed Abroad.—Burmeister, R., Concerto for Piano and Orchestra, in D minor, at Crystal Palace Concerts, London, March 7 (Mme. Burmeister-Petersen, pianist) and at Mme. Burmeister-Petersen's Concert, Berlin, October 10. With Orchestra; De Koven, R, Comic Opera, "Robin Hood," London; Floersheim, O., Andante and March from Suite, Aix la Chapelle, August 8; McDowell, E. A., Concerto for Piano and Orchestra, No. 1, in A minor, at Dresden, October 28, with orchestra, Mme. T. Carreno pianist; McDowell, E. A., Concerto for Piano and Orchestra, No. 1, in A minor, at Amsterdam, January 22, with orchestra, Mme. T. Carreno pianist; Van der Stucken, F., Suite, "The Tempest"; Romanza, "Pagina d' Amore," for Orchestra, Cologne, at Popular Symphony Concert, June 30.

More Important New Works Performed in Europe and the United States.—Bendix, Symphony, "Fjeldstigning," Dresden; Berlioz, "The Trojans," First Complete Performance, Carlsruhe, December 6 and 7; Bischoff, K. J., Symphony in A minor, Mayence, December; Bridge, Dr. J. F., Oratorio, "The Repentance of Ninevah," Worcester, England, September 11th; Diaz, Opera, "Benvenuto," Grand Opera, Paris, December 8; German, E., Symphony in E minor, Crystal Palace, London, December 13; Ghin, F., Symphony, Venice, April; Gomez, Opera, "Condor," Milan, February 23; Hamerik, "Symphony Majestueuse," No. 4, in C, Baltimore, January 31; Herzogenberg, Second Symphony, Gewandhaus Concerts, Leipzig, November; Huber, Concerto for Piano, No. 2, Zurich; Kruckow, Symphony, Berlin; Lalo, Symphony in G minor, Conservatoire Concerts, Paris, January; Mascagni, Comic Opera, "Cavalleria Rusticana," May 17, 1890, Constanza Theatre, Rome; Massager, Opera, "Basoche," Opera Comique, Paris, June, 1890; Massenet, Opera, "Le Mage," Grand Opera, Paris, March 16; Rudorff, Symphony, Philharmonic Society, Berlin, January; Samuel, Symphony, No. 5, Cologne; Shelley, H. R., Concerto for Violin and Orchestra, Brooklyn; Smetana, Opera, "The Devil's Wall," Prague, May, 1890; Sullivan, Opera, "Ivanhoe," London, January 31; Tschaikowsky, Opera, "Pique Dame," St. Petersburg, January 19; Vogrich, Max, Oratorio, "The Captivity," New York, April 28; Von Bronsart, Mme., Opera, "Hiarve," Berlin.

The oldest theatres in use in Germany are those of Metz (built in 1739), Beyreuth (the Markgravian Opera House, built in 1748), Cassel (1766), Hanau (1769), Mannheim (1775), Potsdam (1794), Frankfort (1782), Dessau (1798) The oldest theatres in Austria are those at Klagenfurt (1730) and Salzburg (1731).

Hanslick's Feuilleton.

RUSTIC CHIVALRY.

(Cavalleria rusticana) by Pietro Mascagni.

(Translated for the MUSICAL HERALD by Benjamin Cutter, from the Vienna Free Press. This translation is copyrighted and permission to reprint is withheld.)

Every year in Italy at least thirty to forty new operas are given their first performances; in 1890 the number ever ran up to four and fifty! The most of these roll noiselessly into some corner of the theatre library, and never again behold the light of day. Extraordinarily rare is it that the maiden ope a of an unknown composer establishes his fame, even in his own land. The greatest composers have had to feel their way to their masterworks through half or complete failures. "They drown the first puppies and the first operas," said Von Weber. Consequently it is more than a rarity, it is a thing absolutely unheard-of that the first dramatic attempt of a young Italian should not only be extolled in all Italy as a masterwork, but should also find its way at once to the first German stages and into the German language. The *Cavalleria rusticana* of Mascagni is the first example in the history of music of an international musical success, so quick, so immediate. Ah, how long the most celebrated Italian writers were forced to wait for such honors! Rossini had written half a dozen operas before his *Tancred* crossed the Alps. And by the time Bellini with his *Pirate*, Donizetti with *Anne Boleyn*, and Verdi with his *Ernani* had become known in Germany, they had long stood in the highest favor in their native land. Over and above all this these Italian operas were introduced to German soil by the Italian stages in Vienna, and were tested and acclimated before gaining naturalization into the German language. No doubt the fact of having taken away the prize from seventy competitors had more than a little to do with the case. Prizes offered for dramatic efforts generally bring only second-rate material to the surface; for the very reason that men of recognition hold aloof, while the step-children of prosperity and of talent offer again their neglected manuscripts. It was a new, an original idea of the Milan music publisher, Sonzogno, that of permitting to the competition only those who had never written for the theatre. Pietro Mascagni, an easy going fellow of twenty-five years, found that the case fitted him. A generous patron had placed the boy of the baker of Livorno in the Milan conservatory. The dry work wearies Pietro; he runs away; and as conductor of a wandering opera troupe he moves from place to place, and at last makes a halt in the little town of Cerignola as director of the town music. In measuring the man this part of his life must be borne in mind. The sure, the effective technique of this maiden opera can be accounted for only by this daily practical intercourse with the stage and the orchestra. A newspaper informs Mascagni of the prize offered for the best one act opera. In two months he has both finished and handed in his score. It receives the first prize and is performed in Rome in the Teatro Constanza, May 18th, 1890, with indescribable public demonstration. Pietro Mascagni, who had arisen in the morning an unknown man, went to bed that night famous. Scarcely ten months have passed since that first performance and the *Cavalleria rusticana* has already found a permanent place in the repertoires of Europe.

The libretto of this opera is one of the good things kind Fortune has given to this young composer. The dramatic power and the extraordinary popularity of the people's play of the same name by Giovanni Berga, paved the way mightily for the *Cavelleria rusticana*. As regards its text, it is a curiosity. One expects that a pastoral play with music in one act shall have a merry or an idyllic subject. But here is a little tragedy, a true village-tragedy, with wild passions and a bloody ending. In a small Sicilian place the young innkeeper, Turridu, before called to serve his time in the ranks, falls in love with a pretty coquette, Lola. Returning from the army he finds her the wife of the wagoner, Alfio, and seeks consolation in the arms of Santuzza, who loves him passionately. But Lola has the power to again entrap

him in the meshes of her net. He breaks with Santuzza, who now, driven by jealousy, betrays to Alfio the criminal relation of his wife to Turridu. Alfio revenges himself on the robber of his honor by killing him in a duel with knives. This happens on Easter Sunday before the church and during the service.

Unmistakably, a fresh, energetic, and honest talent makes itself felt in the music of *Cavalleria*. To the present poverty of musical talent must be laid the blame for the great rejoicing which was awakened by this new work, which lost all common-sense, and which not unfrequently degenerated into a kind of worship. These exaggerations (we shall mention one later) which naturally awoke antipathy, should not lead us astray. Success so general, so spontaneous, so great, cannot exist without a sufficient cause therefor. Mascagni's make up may be expressed, perhaps, most tersely by saying that he is through and through nationally an Italian while at the same time a modern European. In no instance does he deny his Italian origin. The character of his melodies, their predominence over the accompaniment, the catching rhythms, the closing phrases of the passionate strains—they all are Italian. On the other hand, modern views as to things-dramatic assert themselves in the *Cavalleria*. The music developes and takes its shape strictly scenically, without the old aria form and the old tiresome repetition of words. Marked by unity throughout, sketched as it were in one draught, no padding, no stop-gaps, no passages or trills for the sake of ornament alone, no unnecessary effects, are to be found. The harmony, as well as the orchestration, shows German and French influences, but no direct imitation of Wagner. Neither the endless melody nor the tyranny of leading motives oppress the listener. The sun of the Nibelung's has hatched out more than one Wagnerising composer on the other side of the Alps, but Mascagni does not belong to them. He is an original nature, although, to our way of thinking, no path-breaking genius, not one who draws a furrow across the field of history. That which most strongly and demonstrably shows his talent is the immediate and sure striking of the mood of each scene; also, dramatic expression in its details. A strong sensuousness and a passionate temperament glow throughout the whole opera, which from beginning to end not only interests the listener, but lays hold upon him. How dark, how uncomfortably threatening moves by one the F-sharp minor introduction to the first scene between Santuzza and Lucia; how the shudders sieze one at the pulsating E-flats of the double basses at Lola's cry, "O God, misfortune is at hand;" how the violins start upward in alarm when Turridu calls to his mother before going to his death! To mention many another point of fine or energetic characteristique, would be easy. Indeed one may call everything excellent, in this opera, which in a broad sense belongs to the domain of musical conversation, touching more upon excited speech and answer than the realm of real vocal language. In a purely musical sense, Mascagni's inventive power appeared to me interesting and bright, to be sure, but by no means rich nor original. It would be difficult, indeed, to find in the *Cavalleria* melodies of that beautiful and indestructible stamp and outline which add such lustre to the better operas of Bellini, Donizetti, Verdi. In honoring the dramatic hotspur, Mascagni, as the "Croesus of Melody," his admirers went too far in the first intoxication of their enthusiasm. Examine the melodies of the opera, those which appear independently as melodies; Santuzza's *Andante appassionata* (which also occurs in the overture) "Stay, Turridu stay;" Turridu's Serenade; Alfio's revenge-*Allegro* in F minor, or the Prayer, for instance; surely it is not novelty, originality, which marks them. The most charming and at the same time the simplest and most natural melody is the Stornello of Lola, a folksong, the like of which one may hear in Italy or find in the collections of Italian folksongs, by the score. Nor do the bright and merry numbers much surpass the pathetic and sentimental; they lack originality, they are not natural, and an effort seems to have been made to conceal these lacks by employing forced and sharp characteristic writing. In the Wagoner's Song, the minor mode and the violent modulations give the lie to Alifo's assurance: "My heart is ever glad"; this is not glad music, but excited, wild, spiteful. I also feel the lack of natural, spontaneous light-heartedness in Turridu's Drinking Song, which only mounts up to its true effect in the refrain with its pretty rhythm of three-measure sections. And the introductory chorus? Is that really the innocent Sunday happiness of peasant people? Is it not rather the feverish breath of an excited political meeting?

That which charms the listener in many a melody, which of its self is neither especially new nor aristocratic, can be in greater part attributed to the effective instrumentation. Mascagni is a master of orchestral writing; as a rule, he makes use of his mastership as a true artist should; at times, however, he misemploys it in effects purely material. In the Overture the interest is at once caught by the beauty of tone. Unfortunately, however, the composer has been misled by Meyerbeer's example (in *Dinorah*) to the mistake of causing Turridu to sing his Serenade behind the curtain in the middle of the overture. This Serenade belongs on the stage, before Lola's window. The celebrated orchestral Intermezzo is another charming piece of beautiful tone color —a unison of the violins, swelling mightily to the accompaniment of harps and organ, it floats by the ear like the music of the spheres. Mascagni understands, to a marked degree, the eloquent qualities of the individual instruments. At times he produces the most strange and distinguished effects, although it is by no means demonstrated that he invented them all. The soft-repeated blows on the bass drum, in the Finale, immediately after the challenge, were used by Verdi to express close oppression in the death scene of Desdemona, indeed earlier than that, in *Rigoletto*. The beautiful effect of the isolated tones of the harp which strike dominant and tonic (g, c), in the Intermezzo, originated with Boito in Faust's duet with Margaret. The objectionable side of Mascagni's instrumentation is the tumult, the deafening noise in which he evidently delights at times. Herein he exceeds Verdi, and converts the merriment of happy peasants into the din of a revolutionary scene. In the accompaniment to the Wagoner's Song, all the brass, the kettle drum, the snare drum, the bass drum, and the cymbals, are zealously employed. The frequent doubling of the vocal melody by the trombones shows a lack of taste; much more reprehensible is the coercion of the trombones to rapid figured passages, as in the first chorus and in Alfio's song. Our hope that Mascagni's much-lauded reformation would show itself, in part, in an ennoblement and moderation of the noise of the orchestra, which has grown to be so unsupportable, has been deceived.

And now, what relation does the new opera bear to Verdi? In a pamphlet just from the press and distributed everywhere, *For the explanation of Cavalleria rusticana*, all and any musical connection with Verdi is flatly denied. The author, a Herr Pudor, whose pages betray a strong self-satisfaction, calls this opera "the first work of the new times," "the first musical revelation," "a work that will yet shake the whole musical world!" To these tid-bits of flattery Herr Pudor adds the assertion that Mascagni has nothing in common with Verdi. With Verdi everything is "emotional subtility, emotional-display, emotional-dissimulation; his music is pompous but internally hollow,' etc. No one could say this but one ignorant of Verdi. Verdi never was a dissimulator of emotion; that which strikes one as exaggerated and rough in his operas, Verdi felt honestly, and ingenously put upon paper. Whether or not Mascagni will surpass him, his future large works will show; in the *Cavalleria rusticana* he by no means reaches the melodic freshness, the originality, the inexhaustible invention of Verdi. He holds aloof, to be true, from many an insipidity of the early Verdi; and this virtue he owes to the new musical views of the time in which he has been brought up; he owes it in considerable part to Verdi himself, whose *Aida* and *Otello* have left unmistakable traces in this, Mascagni's first opera, "*On est toujours le fils de quelcun*," said Beaumarchais. Mascagni by no means fell from heaven, and his musical father positively bears the name — Verdi. To Verdi, the Italian opera, and especially Mascagni, owe passionate tension, climaxes, and "music that draws blood." From young mighty Verdi he learned glowing sensuousness, from the older Verdi clean cut declamation. And, oh, how many melodic and harmonic turns and twists! Does not the Serenade in the Overture sound Verdi-ish? Is not Turridu's A minor movement, "Permit me, Santuzza" with its beating triplets, Verdi-ish? And Alfio's raging F minor Allegro in the duet with Santuzza and the vulgar unison passages in the duet between Turridu and Santuzza, are they not Verdi-ish?

As to the enthusiastic reception of the new opera, and the

excellent performance under the masterly direction of Director Jahn, we have already spoken in a previous number of this sheet. It suffices to say, in closing, that there is no question of the great success of Mascagni's *Cavalleria rusticana* in the city of Vienna.

STEPHEN A. EMERY.

There is a real pleasure mixed with the sadness of writing of this man who has left his works to follow him. There is no need of adroit piloting between the things that ought to be said and the things that ought not The majority of our readers remember well how noble, how pure and generous and kindly was the life that was lived in their presence. Many an old pupil will recollect, with a throb of gratitude, the gentle and wise word, earnest and, perhaps, sometimes penetrating, said with the highest tact at just the right time. And for the actual or tacit utterance of his own ideality, every place and time were à propos. And so he became a strong factor in the best development not only of those who visited his class-room, but of those, also, who heard him in the lecture hall or made his personal acquaintance. To his learning and culture, and to those elements of his character implied above, he added a very charming humor which did not fail him even when ill, and a refinement of manner which earned him the pleasantest regard as a genial associate. The alliance of such qualities as these with a life work of the importance and far-reaching significance of his, certainly mark him a man of unusual and most honorable distinction. Scarcely another American has personally met and directly influenced so many students of music, while through his publications, especially through the elementary manual of Harmony, used far more widely than any other text book, the sphere of his influence was indefinitely broadened. As a writer of music he was just, chaste, and sufficiently spontaneous, but to his own honor and to the incalculable advantage of thousands of music students he relinquished what lay before him in the field of composition to become the beloved and influential teacher.

This phase of his career began in Portland, Me., about the year 1865. He had entered Colby University in 1859, but impaired health and eyesight compelled the relinquishment of the design and he returned to his old love, going, in 1862, upon the advice of his teacher, to Leipsic. The great fire of 1866 furnished the occasion of his coming to Boston, where the next year he became a member of the original faculty of the New England Conservatory. Here for above twenty years his splendid career has been marked by a conscientious devotion to his pupils. By his Foundation Studies in Pianoforte Playing, op. 35, (written for his own children) and numerous songs and other works, (over one hundred and fifty in all) no less than by his work on harmony, and lectures on music topics, he has exercised a decided influence in elevating the musical tastes of the country.

As a musician his loss is a severe one and as a friend and teacher there are thousands who will feel that he can not be replaced. E. D. H.

N. B.—Since our last issue we have learned more definitely that Mr. Emery was steadily improving, his physicians giving assurance that with a period of rest he would soon be quite well again; but a new trouble, growing out of an attack of the grippe, set in and in his weak condition he was not able to survive the surgical operation which it necessitated.—*Ed.*

N. E. Conservatory Items.

On Thursday evening, May 14th, Mr. Mahr and Mr. Faelten were heard in a fine Beethoven program. Mr. Mahr played the Concerto for Violin in D major, and Mr. Faelten, assisted by Miss Estelle T. Andrews, performed the Concerto No. 5 in E-flat for Pianoforte. The performance was supplemented by historical remarks by Mr. Louis C. Elson. A very large and enthusiastic audience abundantly evidenced their appreciation and enjoyment of the occasion.

Mrs. Louise Chandler Moulton visited the Conservatory on May 5th, under the aupices of the Hyperion Literary Society, and entertained a large audience by reading extracts from her unpublished work "Sketches of London Life."

On the morning of April 28th, through the kindness of Mr. Dennée, the students were favored with a call from Mr. Arthur Friedheim and Mrs. Friedham. Mr. Friedheim gave a delightful impromptu recital of selections from Beethoven, Chopin and Liszt, which was highly appreciated.

The Beneficent Society connected with the Conservatory held a meeting in Sleeper Hall on Wednesday morning. May 6th. Resolutions were adopted on the death of Dr. Tourjée, after which Mrs. Julia Ward Howe was introduced and gave an interesting address on her "Experience in Greece."

The Regular Course of Lecture-Lessons on Psychology, arranged for the special benefit of the graduating class, opened with the Summer Term. Rev. Mr. Sewall, assistant editor of the *Golden Rule*, has charge of the class, and the success and satisfactoriness of his leadership is attested by all.

At a meeting of the faculty immediately succeeding Dr. Tourjée's death it was voted: "That it is the sense of this meeting that a tablet and bust of Dr. Tourjée be erected in the Institution by the teachers and alumni of the Institution, and Messrs. Parker, Whiting and Elson were appointed a committee to confer with the Alumni Association regarding the matter. The consummation of this plan will give most suitable and abiding expression to the affectionate and appreciative regard in which the lamented founder of the Conservatory is held by the great body of teachers and students who have felt the impress of his life, and we are sure the enterprise will meet with substantial endorsement.

The Hyperion Literary Society was favored on Monday evening, May 18, with an address by Mr. George Bartlett of Concord, Mass., on "Concord and its Authors." Mr. Bartlett is thoroughly at home with this subject and his remarks were listened to with deep interest.

On Tuesday evening, May 19, a meeting of the New England Chautauquan Association was held in Sleeper Hall. Miss Bing gave a very acceptable vocal selection, and Professor Marcus D. Buell, of Boston University, delivered an interesting and instructive lecture on "Culture or Duty.',

The occasion of the recital for graduation (College of Music course) by Mr. Frank R. Adams, given in Tremont Temple, May 1, (see program elsewhere) was very interesting. He was assisted by the Conservatory Orchestral Class, and their

work was certainly very credible and encouraging. Mr. Adams's reading of the wind parts from the orchestral score is worthy of special note.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

The Annual Reunion and Banquet of the Alumni Association will be held at the N. E. C., on the evening of June 22. Reception at 7 P. M. Dinner at 8. P. M. All graduates are invited and each can bring a friend. Tickets, $1.25. Those intending to come should notify Mr. John D. Buckingham, Chairman of Reunion Committee. The annual business meeting will be held on Monday afternoon, June 22, at 4.30 P. M., in the Private Parlor of the N. E. C.

The expense of the memorial table for Dr. Tourjée will probably be four or five hundred dollars. The committee earnestly desire that this sum may be raised by graduates from the institution. Already contributions have been sent, but much more is needed. Subscriptions should be mailed to Mr. Frank Addison Porter, N. E. Conservatory of Music, Boston, Mass Messrs. Henry M. Dunham, Edward D. Hale, Frank A. Porter, Tablet subscription committee.

Vocal and instrumental concerts by pupils of Mr. Joseph Hoare were given April 17th and 23d, at Dundee M. E. Church, Kansas City. A chorus of forty voices assisted.

The first concert of the Macon Musical Association was given March 30th, '91, at the Academy of Music, Mr. M. Luther Peterson, '89, conductor. The constitution and by-laws of the association show it to be a thoroughly equipped organization. "The Macon Musical Association last night gave the best amateur concert ever heard in Macon. To say that those who were present were pleased would be putting it very mildly. They were surprised. The Macon Musical Association has covered itself with laurels and Macon has an institution from which those who have music in their souls will derive no little pleasure."—Macon *Telegraph*, March 31, 1891.

Mrs. Perry, nee Henrietta Maurer, '71, died at Plainfield, N. J. about two years ago.

Miss Elizabeth Metcalf sails for Europe May 16th. She will visit Bayreuth in July, Scotland in June, The Netherlands, Rhine, Switzerland, Venice in July, August and September.

Married—Dec. 25th, '91, at Toledo, Ohio, William T. Blunt to Frances Sidney Gibbs, '89. Mr. and Mrs. Blunt reside in Cleveland.

Married—March 3d, '91, at Atlanta, Ga., Mr. George B. Hinman and Miss Cara Farnsworth. At home, No. 2, Cherry Street.

Mr. D. L. Hinckley writes from Hamilton, Bermuda, "that he has had a very pleasant winter and good success." He had given one organ recital and also played the organ for the oratorio "Christ and his Soldiers," by Farmer, which was given by the church choir and others. He does not expect to return to Boston next autumn.

We wish to acknowledge a very kind letter from Miss C. Florence Godfrey, '90, of the Shepardson College Conservatory, Granville, Ohio. Mrs. Gerhardt, formerly Miss Lena Hadley of the Conservatory, '78–9, is associated with Miss Godfrey as teacher of the voice. The Granville *Times* notes the last concert as follows:—Each performer acquitted herself with credit. The teachers, Mrs. Gerhardt and Miss Godfrey, are entitled to praise for their very able instruction during the year, and the large audience attested its appreciation of the excellent rendition by the pupils of the vocal and instrumental selections by rapturous applause.

Miss Fanny L. Story is teacher of the Organ in Vassar School of Music. It is creditible to the N. E. C. to record that organ teachers both at Vassar College and at Wellesley College are from our Alma Mater. Mrs. G. B. Stovall is the organist at Wellesley.

Miss Anna Ward Chappell, '89 (School of Elocution,) gave on the afternoon of May 5, at the Lyceum Theatre, N. Y. city. the one act play "Jean Marie" and comedy scenes from the "Hunchback." Miss Chappell has returned to her home in Galesburg, Ill.

Miss Fannie Crosby, '87, has resigned her position in the Synodical College, Rogersville, Tenn., to fill the place of Miss Wickliffe Cooper, student at the N. E. C. in '86 and '87. Miss Cooper leaves Potter College, Bowling Green, Ky., and comes north for furthur study. Miss Crosby's position will be filled by her sister, Miss Alice Crosby, student of N. E. C. in '85 and '86. Miss M. A. Pomeroy, graduate of '84, is teaching at Bowling Green, Va. All the above were art students.

Mr. Allen W. Swan started on May 24th on a cycling trip from New Bedford to San Francisco. He will go first to New York through Rhode Island and Connecticut, then to Philadelphia, Gettysburg, Wheeling, Columbus, Indianapolis, St. Louis, Kansas City, Leadville and Colorado Springs, and make a side trip into Denver. He will go by train across Nevada, on account of the sandy plains. Mr. Swan's only luggage is carried in a leather pouch made to fit between the bars of his Safety. He expects to be a little over 100 days on his trip out. Thirty members of the New Bedford club rode as far as Fall River with the tourist.

MUSICAL READING COURSE.

REQUIRED READING FOR JUNE:—THE STANDARD OPERAS,* BY GEORGE P. UPTON.

For early summer reading, perhaps this story book will be as pleasant as could be found. It will succeed by sharp, and, no doubt, somewhat grateful contrast the packed and vigorous paragraphs read last month. At the same time it will satisfy a natural curiosity, raised by the reading of March, April and May, concerning the drift and contents of the works left us by the writers of opera. It will, moreover, supplement the volume upon Rossini with brief sketches of the lesser members of his school. If we were to recommend further, in lieu of other books suitable for our purpose and much better than any, we would suggest the ownership of one opera at least from each great phase of dramatic writing. This might include say, "The Barber of Seville," of Rossini; "Giovanni," or "Figaro" or "Il Flauto," of Mozart; Beethoven's "Fidelio;" "Freischutz" of Weber; and of Wagner, perhaps, "Lohengrin" or "Tannhauser," as best known and cheapest, tho he no doubt would recommend "Tristan" or the "Trilogy. Either of the above-mentioned operas, postpaid, $1, excepting "Lohengrin," $2; "Tannhauser," $2; "Tristan and Isolde," $5.

MUSICAL MENTION.

NEWS NOTES COMPILED.

M. Bertrand has been appointed Director of the Grand Opera, Paris. He has chosen as his associate, M. Colonne, the celebrated conductor of the Châtelet concerts. M. Bertrand was born in Paris in 1834. For some time he studied medicine, but, having discovered that he had mistaken his vocation, entered the Conservatoire. After acting minor parts at some of the theatres, principally the Odéon, he came to America, where he did his first work as theatrical manager. On his return to Europe he settled for a short period in Brussels. M. Bertrand next took the direction of the two theatres at Lille, which he managed for five years. He finally succeeded M. Cogniard as director of the Variétés, Paris, where he has been for the last twenty five years It is quite unnecessary to trace the life of M. Colonne, so well known as conductor, etc. He will take entire control of the musical administration of the theatre, conducting performances of the more important works. *Le Temps* publishes the following list of proposed productions and revivals: Gluck's "Armide"

*May be ordered through the MUSICAL HERALD. Price Post-paid, $1.40.

and "Orpheus"; Berlioz's "La Prise de Troie"; Reyer's "Salammbo"; Massenet's "Herodiade"; Saint Saëns' "Samson et Dalila"; Verdi's "Otello"; Boïto's "Mefistofelè"; Rubinstein's "Nero"; Glinka's "Vie pour le Tsar"; and Wagner's "Lohengrin and "Die Meistersinger" It is too early yet to pass an opinion on the new directors; but it may be said that their past record seems to promise an improved and more prosperous condition for the great institution to which they are now called.

It was the custom in German Protestant churches three hundred years ago for the choir to chant every Good Friday, the history of the Passion according to a setting by Johann Walther, the friend and musical coadjutor of Luther. The practice was in time superseded by more elaborate performances under Schütz, Bach, Graun, and others It appears, however, that the practice still prevails in the tiny mountain town of Wippra, in the Prussian province of Saxony, where to this day the antiquated strains of Johann Walther are annually sung by the church choir on Good Friday.

J. S. Bach's Mass in B Minor was performed for the first time lately in Copenhagen, by the "St. Cecilia Society," conducted by Mr. Rung.

Handel's "Israel in Egypt" and Bach's 'Christmas Oratorio" were produced for the first time in Paris, in May, by the Société des Grandes Auditions Musicales de France, of which Ambroise Thomas is the presiding officer. It is somewhat significant of the state of music in France that neither of these important oratorios has ever before been heard in its capital.

The memoirs of Jenny Lind, lately published in London, were prepared by Canon Nellard and Mr. Rockstro from letters, documents and diaries belonging to her husband. The work comprises two volumes, which give her history up to the time of her marriage. It appears that quite early in life she had a strong antipathy to a dramatic career. Writing to her father in 1842 she expressed the desire that God would save her from being obliged to sing on the stage.

The annual meeting of the Allgemeine Deutsche Musikverein will take place this year at Berlin—viz., from May 31 to June 3. The following are amongst the works to be performed in connection with the gathering—viz., Listz's "Graner Fest Messe," Nicodé's Symphony Ode, "Das Meer," Brückner's "Te Deum," fragments from Berlioz's "Prise de Troie," Cornelius's posthumous opera "Gunlöd, and an orchestral Serenade by Draeseke.

Joseph Bennett, the veteran musical critic of London, concludes a lengthy review of the discussion of the value of the various editions of Handel's "Messiah" as follows: "See now where the 'Messiah' stands as the result of so much meddling. All is muddle. We have the so called Mozart score, with which other and less gifted hands have been busy in the absence of an authentic copy. Next we have what may be called the English performing version, which does not accept the whole of Mozart's additions Next there is the 'Costa-monger version,' not yet entirely discarded, I believe Lastly comes Franz with his edition. Under these distracting circumstances who will refuse to lament with me that the great composer left behind him a score so thin and meagre that, if the work must be performed, some filling up becomes a necessity?

A new symphony composed by Francesco Ghin, a young man of twenty-eight, was recently performed for the first time at Venice, and seems to have met with most extraordinary success. The young composer is a pupil of Niccolo Coccon, first conductor of St. Marc's Cathedral, and the teacher is enthusiastic about his protégé.

The Danish composer and conductor, Mr. Victor Bendix' Symphony, "Fjeldstigning," was successfully played in Copenhagen, conducted by the composer. The same symphony has lately been performed at Dresden with great success.

Mons. Catulle Mendès, an eminent French writer and enthusiastic admirer of Wagner, is carrying on a Wagner propoganda in France. He is visiting different towns, lecturing on the master and his works, and endeavoring to convince his countrymen of the grandeur and excellence of Wagner's operas.

A new opera by the Spanish composer, Señor Tomas Breton, entitled "The Lovers of Teruell," has just been produced for the first time at Prague, and was enthusiastically received. The composer conducted the performance, and became the recipient of a perfect ovation on the part of the audience.

The Berlin Singakademie, one of the oldest institutions of its kind in Germany, celebrates the centenary of its foundation on the 24th inst. Its founder and first director was Christian Fasch, who upon his death in 1800, was succeeded by his pupil and biographer, Zelter, the friend of Goethe. A monument erected to Fasch, the work of Professor Schaper, is to be unveiled in the grounds of the Singakademie on the occasion referred to.

The first Turkish opera is written by a composer called Tschouhadigan, who, not being able to find Turkish artists, had the libretto translated into French, and the opera, under the title "Femárch," is to be performed by a French company.

As successor to the late Niels W. Gade as conductor of the Copenhagen Musikverein, two names are brought forward; Emil Hartmann (the younger of the two conductors of that name, and a brother-in-law of Gade.) No choice has been made.

A suite for piano and orchestra, by Mons. P. Lacombe, recently played at a concert of the Société des Compositeurs by Mdme. Roger-Miclos, is described by the *Le Guide Musiccal* as a work of the first importance.

M. Ernest Guiraud has been elected a member of the French Académie des Beaux Arts in the room of the late Leo Délibes. The other candidates were MM. Paladilhe, Victorien Jonoiéres and Emile Pessard.

A new symphony (No. 5), by Adolphe Samuel lately given at the Gürgenich concerts at Cologne is praised by all the German papers, and seems to be a remarkably fine work.

Edward Grieg is engaged upon the composition of an oratorio, the words whereof have been written by Björnson, the eminent Norwegian poet

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

W.—What is the meaning of the line drawn through the figure 6 in Richter's *Manual of Harmony*, page 50, Exercise 9?

Ans.—You have not indicated the edition in which this occurs. It is safe to say, however, that the sixth above the bass must be chromatically raised a semitone, as this is the world-wide use of the line through the figure 6.

J S.—What does the acrostic spell which is found in *Deuxieme Achrosticon* for the pianoforte by Anton Rubinstein, Op. 114, Nos. 1 to 5?

Ans.—The five Russian capital letters which stand, one before each of the five movements of this work, spell the word SOFIA. Whether the city Sofiia or some lady fair is meant we cannot tell.

TEXAS.—Please tell me, in brief, what the Tonic Sol Fa system is?

Ans.—A movable do system in which the key is indicated by the words "Key, E-flat major," for instance, and the sounds by the ancient sound names, *do, re, me*, slightly changed, however, so that instead of *se* for the seventh tone of the scale it is called *te*—this also answers one of your queries. Time is indicated by dots and dashes. Chromatic changes are indicated by further changes of the sound names.

R. G. W.—On the back of a violin, recently come into my possession, is burned or cut the name HOPF. What is the probable value of an instrument bearing this name? Was he the maker, and when and where did he live?

Ans.—No one can value an instrument without seeing and hearing it. The Hopf violins at their best ought not to exceed $75. The elder Hopf branded his name on his violins, which were distinguished by their number rather than excellence, though occasionally one finds one of a very sweet though weak tone; the son followed the father, used the same brand but did poorer work. They lived in Germany early in this century.

G. E.—What is the best system by which I can learn to read music at sight, right off, like reading a book. Have played both piano and violin about six years.

Ans.—You must know the chords well in the first place; then scales. We know of no printed system which will assist you. Play very easy music with another instrument, and when you are able to go on without hitching try something harder. Meanwhile study arpeggios in all forms. Don't read the same thing too many times.

EXENE.—1. Do you approve of "cutting" pieces that are to be played at concerts?

Ans.—No. If the piece is too long take something shorter. People play too long pieces, anyhow, and then wonder why their hearers are so little pleased, though no fault of performance has happened.

2. What is the opus number of Beethoven's G major sonata? Is it for piano?

Ans.—Op. 14, No. 2; Op. 31, No. 1; Op. 49, No. 1, are for piano; Op. 30, No. 3, is for violin and piano. We do not know what you mean. There are more yet in G major.

3. What is the meaning of *Si deve suonare tutto questo pezzo delicatissimamente e senza sordini?* See Beethoven's Moonlight Sonata.

Ans.—The whole movement must be played with extreme tenderness and with the damper lifted.

4. I have lately seen several pieces of music advertised bearing the title "Arabesque." Does the name refer to the character of the piece, or is it a mere fancy of the composer?

Ans.—It is often given to compositions of a light character in which the voices or parts intertwine fancifully. It is also used, in emergency it would seem at times, to serve as a name for a very non-intertwined composition.

5. What is the compass of Beethoven's song *Adelaide?* Also of Mendelssohn's *O wert thou in the cauld, cauld blast?* Is the latter a song or a duet?

Ans.—*Adelaide:* one-lined E-flat to two-lined A. The Mendelssohn piece is a duet, though published as a song. Soprano, one-lined D to two-lined F; alto, small B-flat to two-lined D. N. B.—We would add that if your piano pupil has thoroughly learned the list of piano music sent us, he can boldly attack Clementi's *Gradus.* All depends on the *thoroughly.*

C. J. B.—1. Please give pronunciation of Saint-Säens, Gayassé, Pauer, Dvorák, Kreutzer, Tschaikowsky.

Ans.—Song-Sīan; Gī-ya-seh; *Pow*-er; *Dvór*-tschāk, *Kroy*tser; *Tschī*-kov-skī. Italics show accents.

2. Which do you think most useful for a small church, a vocalion or a Mason & Hamlin Liszt organ.

Ans.—It is difficult to say; about half and half.

3. Would you allow a pupil to transpose a piece by merely thinking of the notes as being a certain number of degrees higher or lower than written, or would you insist on keeping the new key in mind?

Ans.—Work on the idea of the relationships of the harmonies, tonic to dominant, and so forth. Mere note transposition is very difficult work. To transpose well one must know harmony.

4. Please pronounce the terms *tessitura, grazioso* and *pomposo,* and give meaning of two last words.

Ans.—Tes-si-tú-rah, grā-tzi-ó-so, pom-pó-so. Meanings: gracefully, with pomp.

5. Should *Old Hundred* be played in a slow time, or is it better to sing it moderately fast, making a pause at the end of each phrase?

Ans.—We are sorry that music is such an unhandy article that one cannot cut off a sample and send it in an envelope as one does a piece of dress goods. We have never heard *Old Hundred* sung but in one way. If you can give us your metronome time we can easily give you a definite opinion; at present we don't know what your "slow time" is.

6. Which of Concone's *Vocalises* do you consider best for a mezzo-soprano who is not far advanced?

Ans.—Try *50 Lecons de Chant;* Ed. Litollf, No. 519.

7. What is Gran's system of syllables?

We have never heard of it. Give us a clue to work from.

M. D.—1. One of the rules of harmony as given by Stainer directs me to avoid consecutive fifths and octaves between the *same parts.* But is it not allowable to have them when between the *same notes?* If *A—a* occur in bass and alto, may I not use *A—a* in the following progression between the same parts?

Ans.—Certainly; for there is no movement in these voices or parts. Faulty octaves or fifths result from motion *toward* an octave or a fifth.

2. Which is slower, *Andante or Adagio?* My teacher in Italy said Andante was the slower tempo.

Ans.—Usage, world-wide, regards and employs Adagio as the slower tempo.

3. Does Faure's song, *The Palms,* occur in any opera? An operatic company performing in our town put it under the head of "Grand Opera Selections."

Ans.—We have never seen it ascribed to any opera.

BELTON.—1. What is the German method of teaching the piano?

Ans.—We do not know.

2. Is there such an expression as *memo movimento?*

Ans.—Meno movimento; less movement; in other words, slower.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia

Behold What Manner of Love. Sacred Song. G. H. Howard.

This is a singable work for tenor voice, with a compass from E to G. It could be more melodic, but the accompaniment is finely interwoven with the vocal part, and thus the song suits well for church use where a good organist can co-operate with the vocalist.

In Memory of Mother. Hennessey.

It is a strange fact that filial affection has given rise to some very wretched music. This song relates the story of a tramp found dead in the street; the incident led the editor of the *Boston Globe* to suggest that a song be made on the subject; this has been done, and the aforesaid editor is legally an accessory before the fact. The subject is painful, and so is the music.

Madrienne. R. M. Stults.

A smooth, waltz-like theme, written for popularity, which it is likely to attain. Compass D to G.

A Bandit's Life is the Life for Me. E. B. Harper.

These reprehensible sentiments are set to music for a bass voice. It is a foregone conclusion that when a deed of murder, or robbery, or violence of any kind is to be consummated, it is given (in music) to the bass voice. It is the same in opera, where all the tenors are good and all the basses are wicked. Of course the more sanguinary the singer becomes the more roulades he warbles, and this song is a good study for flexibility of voice as well as of conscience. Compass A to E.

In Dreams I've Heard the Seraphs Fair. (Two sopranos.) St. Säens.
Tarry With Me. (Soprano and tenor.) Nicolai.
When all Thy Mercies. (Soprano and alto.) Grell.
Thou Art, O God, the Life and Light. (Soprano and alto.) Mozart.
My Faith Looks up to Thee. (Soprano and alto.) Arr. from Lachner.

A good set of sacred duets, any of which may be recommended, although the last is least commendable, for these sacred "adaptations" should be frowned down. The work by Grell is in easy compass for both voices.

The Hills of God. Geo. B. Nevin.

Somewhat in the vein of the songs of Blumenthal. The melody is attractive and singable, and the harmonies are adequate. It is for mezzo-soprano or baritone. Compass B to E.

Ten Vocalises for mezzo-soprano.
30 8-measure exercises for baritone. } Sieber

Both of these sets can be cordially recommended to teachers and students although they are of widely different scope. The first is a set of advanced studies and has almost all points of execution in its pages, while the second is an elementary set, or at least begining at about the second grade and works up to the third. But both sets have the advantage of being very melodious and pleasing.

Put on yer robes. A. W. Noll.

One of those reprehensible songs that mix up religion and humor in a so-called "popular" manner. There should be no place for such songs. This begins with exhortation and ends with a dance.

Amoroso Waltz. H. G. Ganss.

An especially good, tuneful and danceable set of waltzes, containing also a few good points of practice such as chord work and rapid scales.

Philedian March. Rollinson.
Diabolus Galop. Rollinson.
Recreation Waltz. Carter.
Comrades Waltz. Mc. Glennon.

All of these are prettily rhythmic and tuneful, but nothing more.

Kojoka Dance. Clemons.

Rather lively, and its 6-8 rhythm gives it something of a plantation flavor, but its periods are, to say the least, rather oddly constructed.

Cradle Song. Lange.

One of those melodious piano-pieces which fulfill a certain mission in the repertoire, for they make pleasant recreations at certain stages of practice. Nor are technical elements altogether lacking, for there is a reasonable amount of scale and arpeggio work in the piece.

Loin de Bal. Gillet.

Gillet's favorite work is here arranged by Theodore Moelling for three performers on one piano.

Eastern Dances. (Glinka.) Arr. by H. G. O. Strauss.

Although easy, these three dances, which are arranged for four hands, are extremely interesting. One may, however, doubt their perfect authenticity, since our scale is so differently constructed from the oriental forms.

Messrs. H. B STEVENS & CO., Boston.

Silent Love.
My Heaven on Earth.
Treasure Dear, Thou art Mine.
Is it Wrong. } L. F. Gottschalk.

These are all for tenor voice, although the first is not inconveniently high for baritone, but the last requires a voice of highest range and power. All are melodious, but not in the simplest style of tune-writing, for the melody is interwoven in each case with a well developed accompaniment of the style used in the German lieder. The first of the set is the simplest, and that is not the easiest of vocal work. "Is it wrong?" is by far the most passionate of the four, and affords a good study of complex rhythms.

Serenade to Sylvia.
Constancy.
Night-piece to Julia.
Sigh no More, Ladies. } W. H. Pommer.

This composer has evidently turned to the old poets for his inspiration, and wisely, for where can one find more musical subjects than in the works of Herrick, or Fletcher, or Shakespeare! Of course it will not do to compare the settings of the two Shakesperian subjects with the splendid settings by Schubert and Stevens of the same poems, but intrinsically they are good, "Sigh no more, ladies" being the better of the two. "Constancy" has a charming directness in its setting but its afterlude would have been better as a funeral march. The 'Night-piece to Julia" is the brighest of the set, and is an attractive bit in lied-form. The composer takes some liberty with the poet's accent in the end of the song. Al four are for middle voice.

I Love Thee. Pizzi.

This statement has been made before in song, but Mr. Pizzi states his amatory case with sufficient ardor, and has produced a song which is published both for high and low voices.

Polonaise Miniature. L. Schehlmann.

Although short, this is very original and musicianly.

Danse Allemande. L. Schehlmann.

The dainty manner in which the figure is carried through this little piece is very attractive, and shows that even the smallest work can be made expressive.

Impromptu.
Serenade.
Episode.
Souvenir.
Oracle.
Cradle Song. } W. H Pommer.

Six piano pieces forming one opus. They are of varying length but of a single grade, about medium difficulty. They can be made technically useful but the composer might have been more lavish in the direction of melody, for the themes are rather tame and conventional.

Romanza. Violin and Piano. Homer A. Norris.

The literary proem seems to indicate that the composer desired to soar after Liszt, in the manner of "Les Preludes." He keeps, however, within more modest limits, and is less vague than the Hungarian master. The work, which has more technical difficulty in the violin than in the piano part, is full of a certain exaltation, and its climax is an especially broad one. In the hands of two artists the composition can hardly fail of success, and it deserves a hearing in our concerts of native music. The young composer is full of promise.

Messrs. J. Fischer & BRO., New York.

Three tone pictures, for pipe or cabinet organ. L. Bonvin.

These are called "Christmas night's dream," "Larghetto Patetico," and "Desire." They are far too free in modulation and form, and seem almost like very bold improvisations, without a too careful regard for Richter. The first number, however, has considerable beauty.

Messrs. NOVELLO, EWER, & CO., London and New York.

Come, Gentle Sleep. (Ivanhoe's song.)
How oft Beneath. Duet. (Rowena and Ivanhoe.)
Ho, Jolly Jenkin. (The Friar's Song.)
I ask nor Wealth, nor Courtier's Praise. (The King's Song.)
Woo Thou Thy Snowflake. (Sir Brian's Song.)
Lord of our Chosen Race. (Rebecca's prayer.)

All of these are selections from Sir Arthur Sullivan's latest success, the romantic opera of "Ivanhoe." As a review of the opera will be found in another column it is scarcely necessary to recapitulate its individual beauties, but these songs will undoubtedly fill a popular want.

St Matthew Passion. Bach.

An abridged edition which will suit admirably to the needs of choral societies who desire to give the great masterpiece. The Passion Music, when performed entire, takes four hours in the singing, and the necessity of abridgement is self-evident. The main poinis of the music and the thread of the narrative are preserved, and the condensed version will make Bach better known through this work than he could otherwise be.

The Story of Bethany. H. Coward.

A sacred cantata. Rather melodic than drily contrapuntal, yet fugal touches are not lacking, either, for the finale and the chorus, "For there the Lord commanded," are in this form, the former a tonal, the latter a real fugue, and in both the form is well maintained, the counter-subject being worked up in good combination with the subject. Spite of the skill displayed, however, the composer has not disdained to write some attractive melodies, and the work is likely to become a standard one in the repertoire.

There is a Garden in her Face. Brewer.

This is a bad case of eruption, possibly brought on by spring medicine, but the music is good and this four-voiced glee is likely to become a favorite with our choruses.

The Angel.
The Merry Maidens. } Rubinstein.

Two well known duets by Rubinstein which are here published in a portable octavo form.

Adieu, Sweet Amaryllis. Wilbye.

A fine example of the old English school of madrigal writing. It has been carefully edited by J. F. Bridge, and can be heartily commended to mixed quartets.

Six Easy Voluntaries. (Pipe Organ.) Kate Loder.

These are quite melodious and yet not undignified, either, for there is good harmonization apparent and the numbers can be readily used in church service. They are intended for a two-manual organ, evidently, and do not use too many solo stops. The pedal part is very easy. Such voluntaries are much sought for in our small churches, and the set may become very popular in America.

THE THOMAS MUSIC CO., New York.

Jesus, I ask of Thee the Gift. L. E. Saxton.

The composer at present needs one gift badly. It is a gift of Richter's "Manual of Harmony." Until he has received this gift and studied it to some degree, let him retire from competition with the great composers (and the little ones, too) of the present. L. C. E.

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EDITORIAL ARTICLES.

By Louis C. Elson.

HISTORY IN SONG.

Few readers are aware how much of history has been preserved to the world by the agency of music. The early ballads often held the history of the northern nations intact through ages, where but for the association of the recital with music it would certainly have perished. It is a noteworthy fact that the ancient Greeks did not possess the ballad. The epos was the nearest approach to it which we find in their musical and poetic forms. This fact was probably the result of their possession of actual written history and of the drama in its perfection. But in the north, where these lofty modes of recording past events did not exist, there rose the saga, and the historic songs of the bards, which were practically ballads, and in England actually became so. Even the children's songs in that country often recorded ancient events. At times the historians of middle ages did not scruple to incorporate the tales which had been preserved by ballads into their ancient chronicles. Some of these ballads exist even to this day, and "Sir Patrick Spens" tells of a disastrous voyage to the coast of "far Norroway" which cost many Scottish noble his life, while the old ballad of "The Jew's Daughter" tells of persecution and prejudice of days long since gone by.

In Germany, in the times preceding the days of the Minne-singers (1150–1318) there were ballads of robbery and violence, which preserved the deeds of many a robber-baron for centuries after he had passed away. The music to most of these tales was of the simplest, and was in the strophe form, repeating itself as many times as there were stanzas in the poem. Often there was attached to each line or verse a burden or refrain. Sometimes these refrains carry us back to the most remote times, and many phrases used as refrains in even our modern music at times have an unexpected meaning. "Tol-de-rol," for example, which is so often heard in bacchanalian choruses, had anything but a rollicking significance even when it was first used, for it was originally "Troly-loly," and was equivalent to a sigh, or our English word "Alas."

Many of the old English songs have as refrain the words "Hey Derry Down." There is such a number of songs with this burden as chorus that they are known as the "Derry-Down Choruses." But all attempts to find the origin of the words have failed, and the phrase has been traced to such a remote antiquity that the historians have concluded that the words were originally a druidical incantation. The ballad in modern days has been elaborated into a great dramatic form by Schumann and Carl Loewe, but the simple and archaic ballad of ancient days has a charm all its own, and has, besides, the advantage of telling history in a most popular guise; only the old bards were often too prone to mingle fancies with their facts, and the modern commentator may sometimes find difficulty in disintangling the one from the other.

CAST IRON TEACHERS.

In no branch of pedagogics is there so little understanding of the laws of the science as in music teaching. Many a person who sings or plays well imagines himself quite equipped by that fact to take pupils of any age and order of intelligence. Of the science of teaching, of the intuitive perception of a pupil's abilities, of the many different modes of their development, many a so-called "professor" remains in ignorance throughout all his days. The true teacher is a natural compromiser; he will accept half a loaf rather than no bread, and will be content with a moderate result from mediocrity, while demanding a great result from talent. The anecdote told of Dr. Arnold, a born teacher if ever there was one, will be held constantly before him as a guide of action. The great doctor was once getting ready to punish a boy who had constantly and persistently bungled at his lessons; as the birch rod was being taken from its resting place, preparatory to the admistration of a castigation, the boy exclaimed earnestly "Indeed, doctor, I am doing the best I can!" The rod was put back, and Dr. Arnold frequently referred to the incident as the best lesson that a pupil had ever taught him. The true teacher will remember, then, that he is not to expect a fixed result from each student, but rather a widely differing series of results, according to capacities. Naturally, therefore, the course of tuition must vary greatly. In music there are too many cast-iron teachers who do not understand the art of compromise; they have but one inflexible method which they thrust down the throat of every pupil, and when the system suits the student, as it sometimes must, they vaunt the success of their method as superior to all others, but of the many failures nothing is said. More elasticity and variation in music teaching is a necessity in these days, for there is a tendency on the part of many teachers to become merely manufacturers, turning out a certain number of pupils each year, according to a method as undeviating as that of a machine, but not nearly so regular in its results. It is a fact that is very little understood that teaching is largely intelligent criticism. Self-tuition is generally an abject failure, because

a book is merely an automatic guide; but behind the book there stands the teacher, criticizing the results obtained, and pointing to methods of betterment. As a matter of course these comments should be special to each case, and no good teacher will train two natures exactly alike. It has been said that amidst the great luxuriance of nature it would be impossible to find two leaves, or buds, or flowers, exactly alike; how much more difficult must it be to discover two minds, characters, or natures, which are exactly similar. When the pedagogue, be he in music or any other branch of teaching, discovers thirty or a hundred natures in one mould he will have an unanswerable argument in favor of regularity of system in training them—but not before.

REVOLUTIONARY MUSIC.

In times of great national excitement or peril, the true national song is born. Every revolution and especially every civil war leaves some permanent music in its train. Yet there is great difference in the results obtained in different countries. In England, during the civil war, for example, there arose two distinct schools of national song, as different as the two contending parties. One can imagine the cavalier, bold, reckless, insouciant, snapping his fingers in the very teeth of fate and misfortune. His songs were as rollicking as himself. If he had the worst of the battles he certainly had the best of the singing, and many of his songs have been perpetuated to our times. The round-head songs, on the contrary, have almost vanished; and this was natural enough, for they were doleful in the extreme. Few persons ever have taken such a keen delight in being miserable; almost every one of these songs spoke of death, of judgment, of the wrath of God. Yet there was a terrific earnestness about them that told of the sturdy fighter, the warrior who fought for his convictions and not for his pay.

The songs of the French Revolution have, many of them, an element of lightness and geniality which becomes terrible when one thinks of the sanguinary scenes which they accompanied. The "Ca Ira," which was sung about the streets of Paris as the people brandished spears, on which were the heads of the victims of popular rage, was a mere *opera bouffe* melody; the "Carmagnole," which was danced around the scaffold where many an innocent woman or child met death, was as rollicking as any country dance. Our own revolution, as our civil war, left but a slight legacy of music behind it. Almost all of our so-called "national music" comes from foreign sources. "Yankee Doodle" and "The Star-Spangled Banner" come from rather vulgar British tunes. "The Battle Hymn of the Republic" takes its melody from a tawdry hymn tune; "Maryland, my Maryland" is a German folk-song; the list could be extended much further.

It would be one of the best results of the Chicago fair if, through the national concerts which will take place, a really American National Hymn could be evolved. The times are ripe for such a creation. We now possess real composers, as well as earnest poets. There is no necessity that our National Hymn should be the result of a war. for the truest voice of our cosmopolitan land is one of peace. Let the Chicago musical committee evoke a a truly national hymn, and they will have placed the very keystone upon the arch of their endeavor.

THE OLDEST COMPOSERS.

How few musicians know anything of the true founders of our musical system! If one asks the ordinary amateur the question, "who is the earliest composer that you know of?" the answer would be, in nine cases out of ten, "Bach" or "Handel." If one puts the same question to some graduate from a musical institution the answer is almost invariably—"Palestrina!" Of the old workers in the Flemish school of composition there is not a thought, yet just these old masters were the ploughmen who turned up the ground in the field where we now reap a harvest of Beethoven, Bach and Wagner. Dufay and Ockenheim, Des Pres, Di Lasso, Willaert, and a host of others have done yeoman service to our art. It is true that they valued complexity more than true feeling or expression, it is true that they had many false theories of the derivation of music from the sound of the spheres moving in their orbits, of the speed of music being regulated by the pulsebeat of a healthy man, and plenty of other absurdities of the same sort. But from their complexities arose more sensible modern laws of musical progression, and from their theories came eventually our musical philosophy, our tempered scale and many another good inheritance.

In the middle ages there were many scientists who sought to discover the philosopher's stone that should transmute all metals into gold; with crucible and retort they pursued a ceaseless set of experiments through the centuries. They never discovered the means of making gold cheaply, but they builded better than they knew, and Alchemy brought forth our invaluable science of Chemistry. The old composers were somewhat like to the alchemists, and their musical experiments have led to a more glorious art than they ever dreamed of.

But much of the old music is intrinsically valuable and beautiful. The madrigals of the sixteenth century have a charm that should not be allowed to be unappreciated; the works of Des Pres and Di Lasso are beautiful and stately music even when heard in juxtaposition with modern masterpieces, and even though the seventh chords, which form such a feature of modern music, (Wagner might be called the apostle of the secondary seventh chord) are absent. It would be well if teachers, particularly vocal teachers, would turn occasionally to these old works and cause their pupils to study them. It may be a fact worth telling in this connection that the singer who is now making such a success in Paris and London—Miss Emma Eames—ascribes much of her musical ability to the thorough training which Professor John K. Paine used to give her in the old works of Dufay and the Flemish school of the fifteenth century.

THE POWER OF MUSIC.

It takes a novelist to describe the power of music, and if the novelist is of the lesser rank the enthusiasm becomes all the greater. The following extracts are from "Natalie's Ordeal," published in the *Boston Daily Globe*,

which is certainly a paper of rank and influence. and once had one of the leading critics of the east (Mr. Howard M. Ticknor) as its musical editor. The scene is in a hospital ward, with a maniac.

"The doctor watched her with ineffable pity, she looked so weirdly, wildly beautiful, standing at bay—poor, phantom-haunted soul!

"In utter perplexity the doctor looked at her, an unusual moisture gathering in his own eyes as he saw Miss Stobie's calm orbs fill.

"He unconsciously felt for his handkerchief, and, drawing it out, some hard thing fell to the floor. The under nurse instantly stooped and lifted it, handing it to him with a smile.

" 'What on earth!—why, if that isn't Freddie Tranent's mouth-organ! Now, how on earth did the rascal manage to put it there? * * *"

" 'A pity but you could play on it. I think she is musical, the way she hums snatches of operettas at times.'

" 'Let's try," said the doctor. "I used to play famously on these things. Jove! how her eyes gleam!'

"The doctor wiped the mouth-organ clean, and putting it between his lips began to breathe in it softly, giving forth a sweet Æolian sound as he ran up and down the scale.

"Presently he began in what was scarce higher than a musical breathing the gentle melody of 'Home, Sweet Home," with his eyes fixed on hers to watch the effect.

"At first she stood unchanged, but as he played on the frightened glitter in her eyes softened, her hands became unclinched and hung by her side, her head bent slightly forward, her lips softened and parted, her face became irradiated with mild surprise and pleasure, and she took one and then another slow step in his direction.

" 'Play on, doctor! play on!' whispered Miss Stobie, in scarce controlled excitement, but the doctor needed no prompting.

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"At last she glided up close, as if drawn towards him, all the glittering wildness of her eyes dying out before the slow dawning of human surprise and delight.

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"He had conquered! With a sudden, swift instinct he glided into the slow and solemn strains of the "Old Hundred," but ere he reached the fourth line she had thrown her arms upon his shoulders, weeping convulsively."

Here is the power of music illustrated with a vengeance. "Home, Sweet Home" and "Old Hundred" breathed out of a mouth harmonica are a cure for acute mania! We can readily imagine the "human surprise" with which the interesting lunatic viewed the spectacle of her physician playing tunes to her upon this nasal and twangy instrument; we can picture also the wonderment on the part of the patient as to whether the doctor would advance higher in his musical work and give his later selections on a hand-organ; and with the "convulsive weeping" we are cordially in sympathy. We should have wept, ourselves, if there were no means of escape, But let us give this bit of advice to the lady novelist; in her next novel, instead of making a lunatic sane by performances on the mouth harmonica, let the doctor play the instrument to a sane person and drive him crazy. This will be more in line with probability.

Editorial Paragraphs.

By G. H. Wilson.

An exasperating uncertainty exists regarding the part music shall play at the Columbian Exhibition. If anything artistic is contemplated by the committee in charge of the department which includes music the time is already short for its achievement; in fifteen months, if the original plans are carried out, the inaugral ceremonies of the Fair, which is to commemorate the greatest nautical feat of history, will be begun. There will be need of music then. Has anything been done looking towards a program? So far as we are informed nothing whatever, either in anticipation of the official opening in 1892, or preparatory to the weeks and months of exhibition, which, after an interval, are to follow. It is a shame that this is so. This column has more than once pointed out the value of the occasion to American music, but unless action is speedily taken and our composers told what is expected of them or offered to them, the opportunity will be lost.

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Theodore Thomas is to be, or has been, appointed musical director of the Fair. No more fitting appointment could have been made. When the Fair opens Mr. Thomas will have been in Chicago, and at the head of an orchestra which will have been in permanent employ under him for one year. Thus will be provided directly within the confines of the seat of the Fair a satisfactory interpreting force, which, while it should not be the only American orchestra prominent during the continuance of the exhibition, will, as a matter of course, be the main reliance in performing orchestral works specially written for it or those compositions for voices and orchestra requiring much prelimnary study.

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But what of a work written for the Fair? The public has no information on this subject. We have all along advocated a cosmopolitan program which shall not only fully represent the music of nations, but shall typify the position in music of the United States, showing of what our best composers, orchestras, choruses, and artists are capable. We were among the first to urge the offering of large prizes in money, to native Americans only, for original works in the higher forms. We would insist on this restriction, but if there is money in plenty it might be thought a pretty act were an international competition arranged for afterwards.

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There are rumors that ere long some announcement on the subject of prize competitions will appear, meanwhile

an enterprising Boston paper has published the views of ten leading Boston composers and musicians which, for a space, we will consider. We will cite the opinions of the composers as the class having the greatest practical interest in the proposed contest. Prof. Paine does not believe in the idea and would not compete, thinks music composed for an occasion quite a different thing. Arthur Foote likes the scheme because the man (or woman?) who got the prize would gain an opportunity of having an important work performed; agreeing that while prize compositions in the past had not reached a very high standard he believed they stimulate people to try to do their best. G. E. Whiting, who has passed through one prize contest, thinks the method brings to the surface only ordinary and common-place works; Mr. Whiting introduces a qualifying "but." J. C. D. Parker says it is foolish to try to force an art whose best expression comes only by inspiration; thinks with Prof. Paine about music composed for an occasion. We venture to ask Prof. Paine and Mr. Parker to explain the difference between taking a commission from the Handel and Haydn Society or Cincinnati Festival committee for a work to be completed within a specified time, or acceeding to the invitation of the government of the United States to produce something which may bring the widest possible renown. If one is a forced product so is the other; inspiration is only another name for individuality, a commodity which usually shows itself at short intervals during a composer's working hours. Incentive is the thing, and who shall say that once entered upon the composition of a prize manuscript, Mr. X or Mr. Y will not do just as well as if he had already got the fee for a piece for Boston or New York and was pegging away to fill his contract; a goal is something we hope to win, most goals are in front not behind the runner, and pursuit of them awakens enthusiasm.

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Mr. G. W. Chadwick thinks it would be difficult to secure an impartial verdict particularly in an international competition; believes in competition in so far as it shows increased interest in the country in music and musicians. Mr. E. A. MacDowell did not believe the prominent American composer's would enter under any circumstances but thought the scheme would help obscure writers whose works had been neglected because their authors lacked enterprise and push and could not pull wires. Mr. MacDowell could recall no great work that ever took a prize; he refers to the difficulty of judging a composition on paper, citing certain effects by Berlioz and Goldmark and particularly one used by Mascagni in the overture to his "Cavalleria Rusticana," at a point in which a single voice behind the scenes breaks into singing. In this connection we may be pardoned for saying that this same "Cavalleria Rusticana" which has set all Europe agog for a twelvemonth was a "prize composition." The idea of a prize competition is distasteful to Mr. B. J. Lang who includes pictures and any artistic compositions. We wonder how many artists in Paris next season will desist trying for the prize of a *salon* acceptance?

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These Boston fellows it will be seen are not enthusiasts. It was to be expected. There is little warm blood in Boston. Everything, from a gown at Hovey's to a box of Huyler's candy must be "approved" at leisure. Yet Boston is the dearest town in the world, and the men mentioned above form a brace of talent not equalled in any other American city. We have respect for their opinions and if Mr. MacDowell is right in predicting the indifference of the best native writers towards the scheme of prize compositions for the World's Fair, why we should advise the powers in control not to flash a search light in the shape of a fee in gold on the obscure and non-wire pulling American composer; let him crawl into the light of day by himself.

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While we are inclined to question Mr. MacDowell's prediction, and should be sorry enough were he or any of the men named above so unpatriotic as to decline to serve their country, as it is to be hoped the committee on music of the World's Fair will call upon them to do, we should think them justified in not entering upon anything so important to music and the nation without ample time in which to do their best. The summer is the season of comparative leisure with every one of the men whose opinions we have given; with the approach of autumn comes the renewal of lessons and the return to a more or less exacting routine in which composition is least likely to be practised; works intended for performance at the opening of the Fair in 1892 must necessarily be done before another summer. Is there another such a stupid country as ours?

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Here are the facts regarding a private prize competition:—The North American Sängerbund will hold its twenty-seventh sängerfest at Cleveland in 1893. The society offers a prize of $1000 for the best choral work with orchestra, to occupy about forty minutes in performance. Composers of any nationaliy can compete. The accepted composition will be performed in Cleveland in 1892, and must remain the property of the Sängerbund. Mr. Emil Ring, an able musician of Cleveland, conductor of the Philharmonic orchestra there, can be addressed for further particulars. The same organization is considering a prize for the composition of a chorus of welcome, open to composers living in America. Both of the above must have German texts.

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The judges of award in the Liszt-organ library competition have conferred prizes as follows: First solo prize, $75, Joshua Phippen, Boston; second solo prize, $50, Frank Taft, Brooklyn, N. Y.; first duo prize, (Liszt organ and piano), $75, E. R. Kroeger, St Louis, Mo.; second duo prize, $50, J. H. Brewer. Brooklyn, N. Y. The prizes were offered by Mr. Edward P. Mason, president of the Mason and Hamlin Piano and Organ Co., and will be published by Arthur P. Schmidt in his Liszt-organ series. Mr. Phippen is a Boston pianist, organist at Arlington Street Church; Mr. Taft is a church and concert organist; Mr. Kroeger's chamber compositions have brought him into prominence, he is one the ulti-

mate regenerators of St. Louis; Mr. Brewer sings bass in the Brooklyn Apollo Club and is a member of the Manuscript Club of New York.

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In an announcement of his "Musical Year Book" Mr. George H. Wilson of Boston, says: "It will contain about 150 pages displaying the *happenings* in the larger cities," &c. It is well known that our American kindred use not a few words strange to ourselves, but to the employment of which no prudent Englishman objects until he is quite sure that they were not in the vocabulary of his forefathers. The substantive we have italicised above is not in Shakespeare, neither does it occur in the Bible. Perhaps Mr. Wilson can show equally good authority for it.—*London Musical Times.*

It is too bad that the forefathers of the grammaticaster of the *Times* had so defective a vocabulary. While I defer to none in my admiration of "Will Shakespeare" and believe the Bible to be the best of books I am pleased to learn that the compilers of those standard works overlooked a word of which I am fond. The Bible and Shakespeare have been published some time but it is evident that my censor consults no more recent authority and is shocked at the boldness of those who do. I extend to him my symyathy but not my apology; happenings is the word I wanted to use where I did. If the dictionary makers are not found supporting me I shall be obliged to build a dictionary in order that so helpful a verbal molecule may be injected into the vocabulary of future writers who may remain unacquainted with the etymological preferences of the editor of the *Year-Book*.

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Anent Spanish music there occurs in Mr. Finck's new book on Spain and Morocco, this glimpse of what the people's taste is. Of Murcia, which is noted for its pretty, black-eyed girls, Mr. Fink writes as follows:—"In the evening I came across an interesting performance in the street. A woman and a man were singing a duet, accompanying themselves with a guitar and mandolin, making a peculiarly pleasing combination, infinitely superior to the performances of the Italian bards who accompany themselves with hand organs or cheap harps, not to speak of the horrible German beer bands which infest our streets. It was indeed so agreeable that I followed the couple for several blocks. But with the exception of a student's concert in Seville it was almost the only good music I heard in Spain. Madrid and Barcelona have ambitious operatic performances in winter, and the Barcelonese go so far as to claim that they sing and understand Wagner better than the Berliners; but as the opera houses were closed while I was there I have no comment to offer on this boast. In a café chantant which I visited in Seville I heard, instead of national airs, coarse Frenchwomen singing a French version of "Champagne Charley" and similar vulgar things. No one, it is true, cared for these songs, whereas a rare bit of national melody in the program was wildly spplauded. At another café the music was thoroughly Spanish with guitar accompaniment, but, according to the usual Spanish custom, there were a dozen persons on the stage who clapped their hands soloudly to mark the rhythm that the music degenerated into a mere musical rhythmic noise accompanying the dancing. These dances interest the Spanish populace much more than any kind of music, and I was amused occasionally to see a group of workingmen looking on the grotesque amateur dancing of one or two of their number with an expression of supreme enjoyment and clapping their hands in unison to keep time."

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A musical resemblance espied by the *New York Evening Post* will interest readers of Mr. Elson's article on the subject in the June HERALD. Mr. Finck says: "A very curious resemblance exists between the expressive smithing movement in "Rheingold" and "Siegfried" and part of the music to the "Death and Burial of Cock Robin" in "Mother Goose's Nursery Rhymes and Nursery Songs" by J. W. Elliott (Routledge & Co.) I cannot discover the exact date of its publication, but it has been in my family over a generation, and seems to have originated about the same time as "Rheingold" if not earlier. Here is the passage in question, which in melody, rhythm and harmony is strikingly like Wagner's motive." Mr. Finck then quotes the music and line beginning "Who saw him die? I said the fly, with my little eye. I saw him die." "Perhaps Mr. Rowbotham of London, who lately 'pricked the Wagner bubble' and made it burst (to the tune of 1,100 performances last year) will find in this resemblance a new cause for attack. Indeed, it is not at all improbable that someone in the twenty-fifth century will try to prove on the strength of this passage that Mr. 'Bacon' Elliott wrote Wagner's works."

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Ho for Bayreuth and Salzburg. The hundredth anniversary of the death of Mozart will be celebrated, in advance, at his native town, Salzburg, Austria, from July 15 to July 18, in order to take advantage of the influx of holiday visitors. The opening day's proceedings will include a solemn performance of the "Requiem" in the Cathedral, an oration by Dr. Hirschfield and a torchlight procession to Mozart's monument. The days following July 15 will be devoted to orchestral and other concerts, under the direction of Dr. Jahn, of Vienna, in which the Vienna Philharmonic Orchestra will assist, and will include a performance of "Don Giovanni." Here is the Bayreuth scheme. Lucky ticket holders and greusome candidates for home remaining may peruse it with mingled feelings of gratitude and exasperation: Sunday, July 19, "Parsifal;" Monday, July 20, "Tristan;" Wednesday, July 22, "Tannhäuser;" Thursday, July 23, "Parsifal;" Sunday, July 26, "Parsifal;" Monday, July 27, "Tannhäuser;" Wednesday, July 29, "Parsifal;" Thursday, July 30, "Tannhäuser;" Sunday, August 2, "Parsifal;" Monday, August 3, "Tannhäuser;" Wednesday, August 5, "Tristan;" Thursday, August 6, "Parsifal;" Sunday, August 9, "Parsifal;" Monday, August 10, "Tannhäuser;" Wednesday, August 12, "Parsifal;" Thursday, August 13, "Tannhäuser;" Saturday, August 15, "Tristan;" Sunday, August 16, "Parsifal;" Tuesday, August 18, "Tannhäuser;" Wednesday, August 19, "Parsifal." VanDyck, Alvary and perhaps Wenkelman, will be the tenors.

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It is eminently proper that the German emperor should charge himself with the cost of erecting a statue of Wag-

ner. Wagner, notwithstanding his banishment from Dresden, was always intensely German. In his poems, dramas and music he sought to typify German unity. He would have had his Bayreuth Theatre the home of German national plays and operas, not alone his own works. Emperor William in commissioning for Berlin a bronze of the composer of the "Nibelungen" is, therefore exercising only a magnificent reciprocity.

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In the Youth's Companion for June 25 is printed a practical and interesting article by Mme. Nordica (Lillian Norton). The subject is "The Girl with a taste for Music." Mme. Nordica will make an extended tour in this country, begining with the next Worcester festival.

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Nuggets—Edward Strauss denies that he said the best people of Boston attended concerts in their shirt s'eeves.—Brodsky, of Leipzig, will be concert master of the reorganized Symphony Society orchestra of New York.—The new first cellist of the Boston Symphony Orchestra, who will also supplant Mr. Hekking in the Kneisel Quartet, comes from Leipzig.—Next season the Kneisel Quartet will give concerts in New York.—The Juch Opera Company was once obliged to sing "Tannhäuser" in "Carmen" costumes; Elizabeth in the third act must have caused merriment, and how funny Tannhäuser and the other pilgrim must have appeared in tights.—"The tortured air shook incessantly with their diabolical clamor," is the remark of a wearied citizen of New York who petitioned the Board of Health to suppress the nuisance next door of over-much piano-pound-pounding and vocalizing; the domicile of the guilty parties is fitly enough named "the Boston."—Mme. Carreno played Mr. MacDowell's second piano concerto, the one in D minor, at the annual meeting or the *Allgemeinen Deutschen Musikvereins*, held in Berlin last month; this is the right sort of recognition of the American composer.—In clear and clean type and in the convenient octavo form is one of the best of modern overtures, Chadwick's "Melpomene," from the press of Arthur P. Schmidt, Boston and Leipzig.—The King of Italy telegraphed Mr. Harris, congratulating him on the successful revival of Italian opera in London; Humbert I was too hasty, for during the first eight weeks of Mr. Harris' season forty-six performances had taken place, the nationality of the composers being German 25, (12 of which were by Wagner) French 16, Italian 6.—Walter Damrosch receives a yearly annuity from Andrew Carnegie of $5,000.—A couple of scientists took a phonograph into Zuni-land and found the native melodies of the people to rest on a scale having shorter intervals than half-notes; these investigations are embodied in the first volumes of "A Journal of American Enthology and Archæology," published by Houghton, Miflin & Co., of Boston.—G. B. S., present critic of the London World, says autobiographically "I got my reputation as a musical critic in the first instance, by my articles signed 'Corno di Bassetto,' which were devilishly amusing. I am a bachelor, an Irishman, a vegetarian, an atheist, a teetotaler, a fanatic, a humorist, a fluent liar, a Social Democrat, a lecturer and debater, a lover of music, a fierce opponent of the present status of women, and an insister on the seriousness of art."

Music in the Country.

Tieing a few knots will end the record for 1890–91. For the east the book was sealed with the June HERALD, but the west asks a short chronicle. The May Festival Chorus of Cincinnati gave a performance of "Elijah" on May 8, under the direction of Mr. B. W. Foley; the chorus was smaller than the usual Biennial choir but the singing was better. The Mozart Club of Pittsburg closed its season with a "Ballad" concert given on June 5. The second concert of the Kingston, N. Y. Philharmonic Society was miscellaneous in character; conductor, W. R. Chapman. Gounod's "Redemption" was performed by the Detroit Musical Society on May 29, with Mrs. J. P Walker, Miss A. M. Harrah, Miss J. L. Stoddard, Mr. Jules Jordan and Mr. Arthur Beresford, soloists. The conductor is Mr. A. A. Stanley. In Toronto the final concert of the season of the Torington Orchestra was given on May 12. The Ellis Club of Los Angeles completed its third season June 4, when this program was performed: "Voyage of Columbus," Buck; Serenade, Storch; "Catastrophe," Sprague; "Brier Rose," Debois; "Hunter's Joy," Astholz; Chorus of Priests" from "Magic Flute," Mozart; "Were the Atlantic Main," Zöllner. Mr. J. Bond, violinist, and Mrs. C. S. Walton, accompanist, participated. Mr. C. S. Walton has conducted the concerts and rehearsals of the club during the season. The Schumann Club of San Francisco completed its eighth season May 27, when this program was performed under Mr. Loring's direction: 'Springtide Symphony," Hummel: "Legends," Mohring; Eve of the Festa, E. Ford; Sky Lark; "A Summer Evening," Schumacher; "The Mountain Spirit," Jensen; "The Naids," Rubinstein; "Sister Awake," "Now is the Month of Maying," Templeton Strong. Interesting features of the concluding organ recitals of the season given by Mr. W. C. Hammond, in South Congregational Church, Holyoke, Mass., are: Symphony in B minor (Unfinished) Schubert, arranged for piano and organ by Zellner, and a Wagner program given on May 22.

The Thomas Orchestra made a short tour in the north-west reaching as far as Omaha.

A season of summer opera has been begun in Philadelphia by Gustav Hinrichs, who has a good company including Selma Koert-Kronold, Olga Islar, Helen Dudley Campbell, Clara Poole, A. L. Guille, A. Montegriffo, Guiseppe del Puente, W. H. Clark and Richard Karl. Mr. Hinrichs's plans are quite ambitious: an English version of Ponchielli's "Gioconda" is in rehearsal, and there is rumor of a plan to do Mascagni's "Cavalleria Rusticana."

Ptospective.—The second anuual meeting of the New Hampshire Music Teacher's Association will be held at Weirs, N. H., August 10–14. Preparations are making to have this meeting a help and inspiration to all teachers who shall lend their presence. Features of the five days' program are essays by Mr. H. G. Blaisdell, Mr. Irving Emerson, Mr. G. B. Frese and others. The music to be studied will include the "Crusaders," "The Vikings," Faning; Anthem—

"He giveth his beloved sleep," Bridges; "Night," Blumenthal; "The Sirens," for female voices, H. B. Day, (new work expected); and a new "Magnificat" by A. N. La Brie. The executive committee issue an earnest appeal to all workers in the state to lend a hand to make this meeting a success. Correspondence should be addressed to E. M. Temple, Secretary, Nashua, N. H. G. H. W.

HANSLICK'S FEUILLETON.

JENNY LIND.

(Translated for the MUSICAL HERALD by BENJAMIN CUTTER, from the Vienna Free Press.)

With the double zeal of delightful recollections and a joyful curiosity have we received, in German translation by Hedwig Schöll, the biography of the great songstress. To be sure the sight of two octavo volumes somewhat surprised us. What can there have been in the life of a singer, although the most perfect of all, to have filled two such thick books? The difficulties peculiar to a work of this sort all suggest, indeed, conciseness. But in this case, after the story of the years of childhood and apprenticeship the biographers follow the songstress from city to city, and describe with vexatious sameness a series of artistic triumphs. Of course the biographers could not avoid describing to the reader the beauties of this voice and the way it was used. But they could have forborne, so we think, from repeating the same thing about each opera performance, and the repetition of this or that one's words about Jenny Lind's art or her character; for they weary the reader and make the book heavy. But if too long in one way this biography is too short in another. It closes with Jenny Lind's retirement from the stage; that is, with the year 1851. But for twenty years more Jenny Lind appeared in triumph in oratorio and concert. A biography should tell the whole story of its heroine. And as these biographers may truly call themselves intimate friends of their subject, why then are they silent about her family and domestic life, and her children, whose names are not even mentioned, to say no more? The tale breaks off just before the great American tour under the celebrated Barnum. And just here could have been given the reader material peculiarly interesting and of importance in the historics of civilization as well; something quite unlike her European experiences. Did the biographers hesitate before a third volume?—The remarks on Jenny Lind's character which close the second volume, penned no doubt by Canon Holland, form, we must say it, an impudent sermon; pious variations and paraphrasings, the like of which, from their practice therein pulpit orators so delight to indulge in. Nevertheless the work has excellences, and these are not inconsiderable. This book was written with enthusiasm, with noble intention, and not without spirit.

The most interesting part of the biography, because the part least known is the story of Jenny Lind's youth. Jenny Lind was born in Stockholm, Oct 6, 1820. Her parents were in narrowed circumstances. The father, a bookkeeper, twenty-one years old at the time, is pictured as good-natured, weak, and easy-going. Jenny's mother, the divorced wife of a certain notorious Captain Rodberg, was a woman of strong character, who supported herself mostly by a day school for girls. She early placed little Jenny in the care of a country organist and throughout her life showed more rigor than tenderness for her daughter, at any rate little understanding. It was the grandmother who first discovered the child's remarkable musical talent, her true ear and her unfailing memory. Little nine-year-old Jenny sang before the director of the Royal Theatre, Count Pake, and at his suggestion received from the government not only vocal instruction but also her whole general education and training. To the mother the theatre was an abomination, but she was made to yield, and Jenny became a ward of the stage. It is a rare thing in the annals of art that the civic powers of a place should so quickly discover an unusual talent and at once stand ready to venture the expense of its development. The Royal Theatre in Stockholm, which Jenny entered in her tenth year as "*aktris elev*," was to be the play-ground and central point of her life for the next ten years. The management of the theatre was accustomed to place its pupils at its own expense in select families in the city. Since her mother boarded some of her own pupils Jenny was placed in the maternal hands, and in the contract we read: "Until she shall have grown up and shall be sufficiently educated to command a salary, she shall receive at the expense of the theatre, board, lodging, and clothing, also free instruction in singing, declamation, dancing, and in all the branches which belong to the bringing up of a cultivated lady and are necessary for a career on the stage." How much Jenny appropriated in the way of language and literature it is impossible to say, but the completeness of her specific artistic training was very noteworthy and left an inextinguishable impression within her. She felt that to it she owed much of her later success; especially did she prize the physical training of the theatre dancing school. Only the loveless behavior of her irritable and violent mother darkened these days, and one sorrow which often clouds the beginnings of young artists she never knew; she never lacked recognition. Ten year-old Jenny played children's roles, and shone by her dancing. In the following years she appeared frequently in plays and by Jan. 1, 1837, had performed more than one hundred times on the Stockholm stage; then the authorities found that the time had come when she should have a yearly salary, (1200 M.) and she worked on industriously in plays now long since forgotten, and occasionally sang duets with Berg, her vocal teacher. On the 7th of March, 1838, came a turn in affairs. "I arose the same creature," she was wont to say, "I went to my bed a new creature. I had recognized my power;" and all her life long the 7th of March was to her a solemn second birthday. The role was that of Agatha in *Freischütz*. From that time Jenny Lind was looked upon as a "heaven-gifted" singer. In the year 1841, after singing in several roles, came the journey to Paris followed by the return in 1845.

Why this journey to Paris, we ask? Our biographers call it a pilgrimage and say that Jenny "was sent to the sacrifice." In plain words Jenny Lind now felt the imperfections of her vocal technique. The excellent baritone, Belleti, to her inquiry where the good Italian method was taught, replied unhesitatingly: "Paris, Garcia." To procure means for a year's stay a tour was now made in the provinces which brought in ample honors and money, but strained her voice. In singing before Garcia she broke down completely. The blow was fearful. But courage and the recognition of her own honorably earned successes sustained her. Garcia advised her to speak as little as possible and to cease singing altogether for

six weeks. These long and painful six weeks were given to zealous study of Italian and French, and the voice was then found to be so much recovered that study was begun, and surprising progress made. She had known nothing about breathing, tone formation, joining of the registers and other technical details; from Garcia she learned this mechanical foundation; but in the higher regions of art she, with her great musical gifts, had long been at home. By birth an artist, under Garcia's care she became a virtuoso.

In 1842 Jenny Lind returned to Stockholm; her first appearance was in *Norma*. From her small earnings she bought a little home for her parents, and for two years she lived and worked in Stockholm deified by the public. Then Meyerbeer, whom she had met in Paris, remembers the young singer and her peculiar voice, and an offer is made her to go to Berlin and take the leading role in Meyerbeer's opera *The Camp in Silesia*. Refusing a brilliant offer, now made her in her home, she goes to try her fortune in a foreign land. Her first appearance was in *Norma* and in Jan., 1845, as Vielka in *The Camp in Silesia* she kindled an enthusiasm in Meyerbeer and in Berlin which soon brought to the "Swedish Nightingale" brilliant offers from London and from all the leading German cities. For the next seven years Jenny Lind trod in uninterrupted triumph over stage after stage. May the 10th, 1849, she stepped upon the stage for the last time as Alice in *Robert the Devil*. Henceforth she belonged to the concert and oratorio.

It is not worth our while to begin to follow the travels of this great singer with the painful conscientiousness which her biographers have done it. The triumphs were everywhere the same; likewise the newspaper articles. The difficulties attendant, however, upon trying to describe the entirely peculiar charm of Jenny Lind I myself have suffered. After her Vienna concerts in 1874 it was my opinion that after coming in contact with such a great artist, whose consummate artistic beauty was of that degree which only a century of development could bring forth, the critic had only the right to express the joy which had possessed him. The greatest singers we then heard in Vienna gave us the impression that Jenny Lind was not as they were, but was a something quite different; we felt not only a difference in size but also something like a difference in species. In an enigmatical way Jenny Lind revealed to us the absolute beauty of singing as singing alone. Who that heard them has ever forgotten Jenny Lind's Swedish volkslieder or Taubert's Bird Song? Those flute-like and rapturous bird solfeggios, closely as they stood to the border line of true music, became in Jenny Lind's mouth wonders of musical beauty. Brahms, who, when a youth, heard the cantatrice sing *The Creation*, declares that even today when he opens the score the passages which she sang appear to him in golden lustre.

Unusual is the agreement of all the opinions either public or private quoted in this biography as to the peculiar influence which lay in Jenny Lind's moral nature. No musician was the first to be clearly conscious of this; it was the poet, Hans Christian Andersen, who wrote: "One feels when she appears on the stage that that is a pure vessel from which we may quaff the holy draught. With the full feeling of a brother do I prize her; I am glad that I know and understand such a soul. Through Jenny Lind I for the first time have felt the holiness of Art; through her I have learned that in the service of Things Higher one must forget one's self. No book, no men have had a better or a more ennobling effect on me as a poet than Jenny Lind." But the greatest testimony, to our mind, are these words of Mendelssohn: "She is one of the greatest artists that have ever lived, and the greatest woman in art that I know."

It is true that he who knew Jenny Lind felt himself deeply and lastingly moved by her make up; he who had won her confidence, her friendship, could build on her for life. But something harsh, strictly exclusive, lay in her behavior, and she took no pains to conceal it. Full of love to all near to her she was by no means amiable in the ordinary sense. Nor do her biographers disguise the fact that moral loftiness gave her bearing toward strangers and toward those she did not fully know a touch of pride. One of the finest traits in her character was a grand benevolence, which came from the heart. Never before her nor after her has there been a singer who has turned over to the poor so large a part of her income. Benevolence was not only a holy duty to her, it was the best reward of her labors. In the list of concert and opera nights before us, dated 1848 to 1850, those given for charity are marked with stars. And what a Milky Way they make! In all cities where she sang she gave a concert for the benefit of the chorus and orchestra. With her money, and partly through her efforts, schools, hospitals, chapels, have been built or enlarged in Sweden and England. Between Dec. 4, 1848, and Feb. 2, 1849, a period of less than nine weeks, Jenny Lind earned in nine concerts the sum of £8740, ($43,700) for the aid of five hospitals, the Mendelssohn Fund, and the orchestra which accompanied her. If we add the sum taken in by the concert for the Brompton Hospital during the preceding June we have a total of £10,500 ($52,500). In Norwich she founded the Jenny Lind Infirmary for Sick Children with the earnings of two concerts, and cared for it so well until her death that in 1890 the institution gave medical attendance to 1230 children outside and 257 within its walls. During her American tour Jenny Lind spent in charity more than $30,000 in the city of New York alone.

The biographers deal very searchingly with Jenny Lind's early and unexpected disappearance from the theatre. What could have induced her, in the height of her fame, in her fullest bloom and power, to leave the operatic stage? Many were the surmises at the time; the majority dealt with religious scruples. In his *Carnet d'un ténor* Roger tells how he sang the *Daughter of the Regiment* with Jenny Lind for the last time in Nov., 1848. "Bear it in mind, Roger," she whispered to him before the final rondo, "these are the last tones you will hear me sing in a theatre!" Roger, in great astonishment, could not believe her. But it was so. "She led the life of a saint," said Roger, "but nevertheless they tell about a bishop who put scruples into her head. Let God judge him." This bishop was no doubt Dr. Edw. Stanley of Norwich, in whose house she dwelt in July, 1847. But her determination to leave the stage antedates this occurrence. In the year 1845, immediately after her Berlin triumphs, she acquaints Frau Grote with her intention and as a reason mentions the *entourage* of the stage, and her nerves, which were shaken by the body life. And truly that which spoiled the stage for her was the *entourage*, the continual friction with petty intrigues, jealousies, and low ideas. Inside the theatre walls she felt her ideal conceptions overgrown by these weeds; and her ideal conception of art as a divine mission given her to perform in this world was in accord with her deeply religious nature.

But is it presumptious if I add one more reason?—a hidden

motive, which the biographers surely would not acknowledge and of which the artist herself may have been only half conscious. I mean the narrow range of her roles and the limitations of her talents, intensely dramatic as they were within their bounds. The biographers mention Jenny Lind's dramatic art with unmeasured admiration; and rightly, in regard to such operatic figures as agreed with her nature—Amina, Lucia, Marie, Vielka, Agatha. Simple, uninterrupted emotion, dreamy, tenderness, merry archness, and also loftiness and dignity found in her a pure representant. Passionate warmth in love, hate, anger and jealousy she could only approach; her somewhat veiled voice resisted such outbreaks as it were instinctively. Roger, who, in the highest admiration writes, "What a good fortune that I can study this rare woman," writes in his diary as to her *Norma*: "She sings the *Casta diva* very well; the appeal to the moon harmonizes with her dreamy German make-up; but the outbursts of anger in the loving woman, the betrayed mother—No, and a thousand times, No! That is small and distorted." For her Valentine it was significant that in the fourth act, at the words, "I cling to thee," she hardly touched her lover, while all the other great prima donnas in the same place actually adhere to Valentine in their agony to hold him back. Her words to A. P. Stanley, afterwards Dean of Westminster, are full of significance: "She could never deny her character when acting," she said; "if she destroyed her individuality she would destroy all the good that was in her, and she had made it a principle never to portray such passions as would awaken bad emotions." Consequently the difference between her conception of *Norma* and Grisis'. On the other hand she could throw her whole soul into a role which fitted her. If she was unable to do this—and it had happened once or twice—it seemed as if she were lying and she had no success. An artist who put her life into her work with this fervor and conscientiousness must not only have felt the strain of the work most keenly but must have worn out sooner, and she must soon have found out that the number of roles into which she could lay her whole soul, and only her soul, was a very small one. He who has been able to form a clear picture of Jenny Lind from the foregoing, will understand that as her dislike for the theatre grew, so in like measure grew her conviction that in oratorio and concert singing she could give her best self. Any dramatic performance has more color, more force and life than a concert performance, but the recollections of Jenny Lind's oratorio and concert singing are no less dear to us. In Vienna we have especially the rare remembrances of her concerts in the year 1854. He who can number himself, as I do, with those who heard Jenny Lind in her bloom on the stage, in oratorio, and in the concert room, he can repeat with his whole heart Mendelssohn's words: "She was one of the greatest artists who have ever lived, and the greatest woman in art I have ever known."

[Memoir of Jenny Lind-Goldschmidt, 1820-1851. By Henry Scott Holland, M. A., Canon and Precentor of St. Paul's, and W. S. Rockstro author of "A General History of Music." In two volumes, with portraits and illustrations. New York: Charles Scribner's Sons.]

THE JEW IN MUSIC.

By H. E. Krehbiel.

(From *The American Hebrew.*)

As we are bound to understand the term, the Jew is a newcomer in music. A memory compassing the space of two generations can recall the time when to all intents and purposes the modern Jew first reached a conspicuous place in the art for which once his race was pre-eminent among the peoples of the earth.

All the features of the modern apparition are striking and invite investigation. The musical Jew did not appear in a single person, but, as if to compel notice to the meaning of the phenomenon, he had triple representation at the outset. Having won his spurs both as composer and virtuoso in Germany, Meyerbeer had just tried his strength in Paris when the marvelous boy Mendelssohn was brought thither by his father that Cherubini might pronounce upon the extent and quality of his musical gifts. It was the year 1825, Moscheles, the junior of the trio, had come back from Vienna burning with admiration for Beethoven, who stood upon the edge of the grave, and turned his face toward London. Meyerbeer and Mendelssohn were bankers' sons and Moscheles the son of a merchant—a threefold exception to that law of heredity which has manifested itself in music more strikingly than in any other art.

Doubtless there were many professional musicians among the Jews before Moscheles, Meyerbeer and Mendelssohn appeared upon the scene; but I do not know who they were and cannot find their impress upon musical history. For the purposes of this study these three men were pioneers.

Looking backward to them from Fanchetti, the banker's son of to-day, however, I see a brilliant phalanx standing elbow to elbow—Goldmark, Jadassohn, Rubinstein, Cowen, Joachim, Wieniawski, Damrosch, Ernst, David, Costa, Hiller and Halévy, to say nothing of Offenbach, whose unique talents ought not to be forgetten, even by those who have nothing but condemnation to pronounce on the use which he made of them.

Beyond the line terminating with the three M's there is darkness—a night of eighteen centuries' duration. Is it not passing strange? The records of the peoples of classic antiquity present no parallel for the grandeur of the Hebrew temple service, even though we put aside as discredited by inconceivable extravagance the statements of Josephus touching the musical apparatus established by Solomon. The liturgical institution of David (who was Gregory of the Jewish Church) the Psalms which he wrote and doubtless set to music, the form of those praise and prayer services so admirably adapted to composition, the parallelisms and refrains pointing so plainly to solemn antiphonal practices and that exquisitely graceful, tender and beautiful pastoral play called "The Song of Solomon" all point to a degree of musical culture which in spite of the arguments of Forkel and other historians I cannot but believe must have surpassed that of the Greeks at the zenith of their glory. Possibly the character of the antique temple-music was such as would have prevented its evolution into the modern art and that, therefore, its loss is as little to be deplored from an artistic point of view as the loss of music of the Greeks. I have not referred to it for the purpose of bewailing the fact that it has perished, but simply to throw light upon the significance of the historic incident which I have already called a phenomenon.

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I am not prepared fully to discuss what degree of influence for good the owners of the long list of names which I have cited have exerted in musical art. They appeared upon the scene in the infancy of the Romantic movement but their contributions to that movement in one aspect I am inclined to set down as not particularly striking or valuable. I refer to their creative ability. Their influence upon the general culture

of the art, exerted by precept and example, like the generous patronage of all its forms and manifestations on the part of Jews in general, are monumental the world over and have never and nowhere been so clearly demonstrated as in our day and in New York. In the creative field, if there is not greater virtue in conservatism than the critic and historians of this restlessly progressive time seem inclined to confess, then in the great summing up at the end of the nineteenth century it is extremely likely the labors of all the composers of Jewish race, from Meyerbeer to Goldmark, will be adjudged superficial and evanescent—all save those of Mendelssohn. I shall not say that critics who decry the creative genius of Mendelssohn and deplore the disproportionate praise which was once given to his works in Germany, and is still lavished on them in England, are wholly blameworthy. I know of no more amiable chapter in the history of intellectual culture than that which records the life of the Mendelssohn family from the coming of the philosopher, who was its vigorous root, to the passing of the musician, who was its beautiful flower. As between these two, I may as well confess, though it may seem a digression, that my admiration goes out in more generous volume to the patriarchal light of German letters, the friend of Lessing and the prototype of his "Nathan the wise," the philosopher who, by the beauty and vigor of his reasoning on the immortality of the soul, won the name of "the German Socrates," the reformer who by the force of his example and the eloquence of his words lifted the German Jews out of the woeful slough of intellectual and political degradation and opened the way for them to citizenship, social position and influence—my admiration, I say, goes out in more generous volume to him than to his gentle grandson. Yet, though I am profoundly convinced that the sturdy moral and mental vigor and the genuine creative energy which distinguished Moses Mendelssohn were much diluted in Felix Mendelssohn-Bartholdy, the Heculean labor which the latter performed in behalf of Bach is truly creative, and may be said to resemble that of his grandfather.

Bach is the fountain from which the present is drinking copious drafts through the mediation of composers who have learned the boundlessness and perennial freshness of its waters A century of progress will not exhaust the inspiration with which those waters are charged. The present must, the future will continue to reverence the man who tore down the dam and set that brook to flowing through the fields of modern art.

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Meyerbeer in opera and Rubinstein and Goldmark in all the larger forms, including opera, have ranked with the best of their contemporaries save one. That exception is Wagner, so solitary a figure upon his unique pedestal that there is no reflection upon any one to say he does not occupy it with him. The predilection of Rubinstein for Biblical subjects disclosed by his "Paradise Lost," "The Tower of Babel," "The Maccabees," and "Sulamith," coupled with the Oriental tinge to be found in his music and that of Goldmark is responsible for what must be my concluding reflections on the subject assigned to me. In the case of Goldmark's "Queen of Sheba" it has been observed that the Oriental tinge is so deep that it has become a veritable echo of the liturgical music of the synagogue. Why should not this be considered an indication of the manner in which the Jew may put an unmistakable impress upon the art? The present is the era of national schools in music. Conventionally the art is spoken of as cosmopolitan, but this is only a convention: since the first timid introduction of Hungarian elements into symphonies and chamber music by Haydn and Schubert, there has been a steady, and of late a rapid growth toward a use of those elements in folk-music which are recognized as individual and characteristic. Gade opened the way for the Scandinavian elements; Liszt threw the gates wide apart to Hungarian; Dvorak has ushered in Bohemian; Tschaikowsky and his colleagues are threatening to wrench the sceptre of supremacy from the hands of Germany by virtue of their barbaric daring, which finds its inspiration and root in the folk-music of Russia. So strong is the tendency that even in Great Britain Villiers Stanford is seeking to win recognition for the spirit of the music of his native Ireland. Now many of the traditional melodies of the Jews show unmistakably the evidences of their Oriental origin and hence of their great antiquity. In others can be seen the signs of progressive growth. The Orientalism is seen in the frequency with which the interval called the superfluous second enters into the melodies and the extravagant embellishments with which the melodies are burdened. The absence of modern modes and tonality in other melodies suggest antiquity going back at least to the Middle Ages, when the Ecclesiastical modes still obtained in all artistic music. With these melodies I am not concerned, but those which have come down to us stamped with racial marks might easily be made to play an important role in the musical literature of today. Unhappily the tendency of modern Judaism away from the unspeakably ancient ritualism of the of the synagogue is robbing this music of its original appositeness and permitting it to fall into desuetude; yet what Sulzer in Vienna, Naumberg in Paris, Lowenstamm in Munich, and other cantors have accomplished by utilizing traditional melodies in their settings of Hebrew services ought to stimulate composers who are not cantors to turn to this all but buried treasure for material to be otherwise applied. When Benedetto Marcello set his paraphases of the Psalms over one hundred and sixty years ago, he turned with enthusiasm to the melodies to which the Psalms were sung in the synagogues, not merely for the sake of the sentimental associations, but because he there found material admirably adapted to his ends. Many of these melodies are extremely beautiful (I need only refer to the "*Kol nidre*," "*Ovenu Malken Kosvenu*," "*Hajom Harasolm*," "*Ah Hamelech*," as among those whose charms have impressed me) and worked into anthems, Te Deums and masses they would not fail of the desired effect.

A WORD TO CHOIR SINGERS.

A sable-faced choir, somewhere in the south, was heard by a traveller in a camp-meeting, singing a hymn of which the refrain as he understood it was "Jews, screws, de fidum." It puzzled him to determine what religious sentiment these lines might express; but finally he comprehended the meaning intended. Now we find fault with this musical phrase of our dark-hued brethren, from the point of musical practice in some of our city churches, and other churches which model after them, because the line is too intelligible. Criticism from this point of view, therefore, declares this verse entirely too clear for urban taste. For, in the first place the word "Jews" is very plain; then, further, the line, however it may seem jumbled together, is evidently trying to say something; and, when one considers the solemn tone of the hymn, what the Jews might be asserted to have

done, it would not require a great effort of mind to apprehend that it was meant to bewail the lamentable fact that the "Jews crucified him!" This is too clear altogether; we protest; it will never do for a hymn to be understood when it is sung!

Without further prelude let us consider this subject under three heads.

1.—Enunciation is as essential a part of musical training for the choir, as it is for dramatic or ballad singing. Everyone knows the difficulty of managing the consonants, especially in our language; but it may be done and it must be. Lowell Mason, our great choir trainer, said in 1836: "Articulation is almost entirely dependent on consonants. They should, therefore, receive very particular attention. They should be delivered or sung very quickly, smartly, forcibly, distinctly, with great care." Crowest (London, 1889) enjoins: "In pronouncing consonants be careful to give each its due value, but without exaggeration. Be equally particular to sound the last letter of each word distinctly. The English language is not the most suitable one under the sun for singing purposes; nevertheless it is not nearly so intolerable and unfavorable as it is the fashion to consider it. The grand old Scripture passages which Handel, Mendelssohn and others have set to music, testify to this."

Albert Bach (Edinburgh, 1885) is equally instructive and insistent: "Song is the noblest union of speech and melody, and without a correct pronunciation and declamation it will remain imperfect. Singing is, properly speaking, declamation in musical form. Consonants are the expositors of thought; vowels, the expositors of emotion. The word appeals to the intellect; and the more distinctly and more definitely it is heard in the tones of the singer the more rapidly does it affect the intellect of the hearer. Ideas are imparted by words. As the word appeals to man as a thinking being, the animated tone appeals to his feelings."

The singer will find impulse and help by reading the little work of Botume. He insists on the same idea of perfection in singing: "The singer's pronunciation must be correct, even elegantly so; and he must make himself understood." This little book is particularly valuable because it quotes from Alexander Melville Bell's tables for daily practice, by using which the singer will be enabled to exercise the muscles governing pronunciation, and will thus acquire the ability to articulate emphatically and distinctly. There is no people who pronounce their own language so clumsily and stupidly as the English speaking race. Mr. Bell's system renders a distinct and even elegant enunciation possible to all.

Enunciation must become the distinct object and ambition of choir singers.

2.—Choir singers should remember that the occasional pieces they sing are, for the most part, unknown to their audience. They usually sing them as though the people had the sheet or libretto in hand and were following them. If our singers would constantly remember that unless they distinctly recite and declaim the words to the people they will have no knowledge whatever of the selection or its sentiment, there would be a marked and rapid improvement.

3.—The choir singer should intensify his religious purpose in singing. Too often the musical purpose alone is apparent. If he could but feel the importance of the service which may be rendered by putting the sacred song as a living sentiment into the hearts of the people no pains would be spared in his effort to sing any hymn so that the memory of it would abide, John carried away from the celestial Jerusalem the words of the songs he heard in vision there; the shepherds caught and carried and recited to the ages the words—otherwise lost—of the angel's natal song. And it was not beneath angels to utter every word, to disciples or to shepherds, so that their song should be intelligible, a clear thought awakening a great emotion. REV. WILL C WOOD.

N. E. CONSERVATORY ITEMS.

CARL STASNY.

Mr. Carl Stasny, who has recently been secured for the Pianoforte department of the Institution, has been connected with Dr. Hoch's Conservatory at Frankfort-on-the-Main, since 1888 and has made a most enviable record as a musician and teacher. At an early day he came under the influence of Joachim Raff and by his advice became a pupil of Ignaz Brüll of Vienna, with whom he studied for two years. He thence went to Stuttgart where he studied with Professor Wilhelm Kruger and later for two years with Franz Liszt in Weimar.

Mr Stasny has made very successful concert tours in Russia, (1878-1880), in Germany and Austria with Madame Carlotta Patti, (1881), in Spain and Portugal with Emile Sauret, the violin virtuoso, and David Popper violoncello virtuoso, (1882), in Norway, Sweden, Denmark and Austria, with David Popper, (1883), and in Russia with David Popper, (1884-85); he has also done a great deal of additional concert work in Germany and has taught for three years in the Conservatory at Mainz. Mr. Stasny is 36 years of age, is a member of the Protestant Church and has a wife but no children. His splendid reputation both as a man and a musician, his familiarity with Conservatory work and his marked success as a teacher, all give assurance that his connection with the Institution will prove most fortunate.

MR. CARL FAELTEN.

Mr. Carl Faelten has long occupied so prominent a position in the public mind both as a concert artist and teacher that his call to the Directorship of the New England Conservatory, is less significant to his reputation than it would otherwise have proved. His uncontested place in the front rank of our great musicians has been secured no less by perseverance and energy than by talent, and his life story is the history of a determined struggle from its beginning.

Born in Ilmenau, Thuringia in 1846, his musical instincts became assertive when but a lad and their cultivation was fortunately committed to competent hands during his schoolboy days, so that while yet quite young he had made good and substantial advancement. It was his ambition to be come an artist, but his parents were unable to gratify him and he thereupon determined to solve the problem for himself. The accomplishment of his purpose necessitated his doing that which was a most burdensome drudgery to him and that for several years, but he did not hesitate and so cut his way forward. From his fifteenth to his nineteenth year he was connected with an orchestra school in Arnstadt, where he acquired proficiency upon both the violin and clarionet, and an acquaintance with orchestral work and instruments generally.

While playing the violin in an orchestra in Frankfort-on-the-Main he profited by an opportunity to resume his long neglected study of the pianoforte. This he pursued with his customary energy and with such success as won for him the attention and helpful interest of many eminent musicians.

When the Franco-Prussian war broke out he shouldered his musket in defence of the Fatherland, and served for a year in the ranks at the front. On his return though embarrassed by stiffened fingers, he again took up his task and with an enthusiasm which diffculties found undaunted. His swift strides soon brought him into prominence and in a series of recitals and concert performances in Frankfort, Berlin, Bremen, Cassel, Hague, Wiesbaden, Vienna, London and other cities, he won high enconiums at the hands of an exacting criticism and established a reputation which has been

steadily ascendant to the present day. Meanwhile he devoted much time to teaching and having attracted the attention of Joachim Raff between whom and himself a warm personal friendship sprang up, he was induced to become connected with the Conservatory at Frankfort-on-the-Main, of which Raff was the founder and first director.

Here he was associated with Madam Clara Schumann, Carl Heyman, Julius Stockhausen and others, and devoted himself especially to the training of teachers and to lectureing upon numerous theoretical and pedagogical topics. His success as a teacher of teachers has been a marked feature of his career and in no respect is he more favorably known than by the high standard of musical intelligence and efficiency characteristic of his advanced pupils.

On the death of Raff he decided to come to America and accepted a position in the Peabody Institute of Baltimore, where he remained until called to the faculty of the N. E. Conservatory. Mr. Faelten has unusual breadth and talent as a musician, a large and successful experience in Conservatory work and splendid business capacities, upon all of which the Directorship makes large demands; while his six years of indentification with the work of the Institution, during the last two of which he has been Dr. Tourjée's constant advisor and assistant, have familiarized him most fully with the plans and purposes of the founder and peculiarly fitted him to carry forward the work of the Institution to its highest consummation. To this end he his devoting himself with unstinted and untiring assiduity, and in is hearty and generous support we bespeak the earnest, active interest of its friends everywhere.

Mr. Faelten is a naturalized citizen and in full sympathy with American ideas. His wife a native of Lubeck, Germany, is a most estimable lady and has always taken an active interest in the young ladies of the Institution with whom she has been deservedly popular. Her father was a musician of prominence, so that by both inheritance and education, she is in entire sympathy with its life and work. Their family includes three promising children and their house is pervaded by an atmosphere of that frank, cordial and cheery type which speaks of comfort and generous hospitality.

LUTHER WHITING MASON.

The following excerpts from the German press will evidence the interest which Mr. Mason is awakening in Leipzig and other German cities. His success no less than his sincere and unbounded enthusiasm, makes him a worthy successor of Dr. Lowell Mason, to whom more than to any other we are indebted for the present advancement and standing of music in the public schools of this country.

The courtesy which Mr. L. W. Mason is receiving on all sides from directors and teachers of schools is not only gratifying from a social point of view but also shows what interest his method of teaching elementary singing has aroused. Many of these gentlemen have devoted very considerable time in order to make themselves conversant therewith and have even asked him to take a class. In some cases he has done so, much to the satisfaction of the children and with surprising results.—*The Anglo American, Hanover, May 17.*

In the hall of the Society of Teachers Thursday evening, May 28th., Mr. L. W. Mason of Boston, U. S. A., delivered a lecture before a large number of resident teachers on his method of teaching singing in the public schools. This lecture was remarkable in many respects, the lecturer is a man of science in musical methods, and his course of instruction has already awakened the interest of our teachers of music. Mr. Mason is the American who was called to Japan by the Japanese government in order to introduce music in their public schools. Professor Jadassohn of our conservatory has become so enkindled by this new course of instruction that he was ready Thursday evening to enter the contest and break a lance for it, but was unfortunately detained by illness.—*The Leipzig News, May 30.*

The Annual Souvenir for 1890–91 is published and gives in addition to all the programs for the year, list of graduates, etc., a Retrospect and Summary of the history of the past year, which will be of special interest to the students and friends of the Institution. Some important changes will be noted in the line of increased advantages, relief for prospective graduates additions to the faculty, etc. The spirit of progress is manifest and the outlook for the New Year most encouraging. The Souvenir may be secured by addressing the N. E. C. Music Store and enclosing ten cents.

The Alumni Annual for '91 leads the list and certainly reflects great credit upon the editorial corps of which Miss Nellie Wright is chief. It will forwarded upon receipt of ten cents, address N. E. C. Music Store.

The August number, will be made especially interesting to the Alumni and Students by the publication of a summary of the Addresses at the Alumni Banquet and Trustees' Reception June 22. News items respecting the location of students next year will be another feature.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Miss Grace Chaffee, has been teaching since early in April, in St. John's, New Brunswick.

Mr. Walter E. Frail, '91, left Boston, after passing his final examinations to fill an engagement as organist and choir director of the Christian Church of Paducoh, Ky.

Miss Mary Northey, late of Glade Springs, Va., has been teaching the past three months in Beutonville, Arkansas.

Miss Annie Waterman, '90, is meeting with spendid success as organist and private teacher in Augusto, Ga. Letters from those acquainted with the situation are in evidence that she has captured the town.

Miss Glencora Hamilon, has decided to remain another year in Atoku, Indian Territory.

Miss Ida H. Evarts, remains in Glendale, Ky., for the coming school-year. She has been very successful in her work.

Miss Ella C. Albro, has been reelected in Tazewell Seminary, Tazewell, C. H. Va. She reports having had a delightfnl year.

Miss Helen Ingalls, retains her connection with Washburn College, for the coming year, where her work is reported to be very successful.

Miss Ida Hubbard, has been reengaged to teach in the Methodist Seminary of Montpelier. She is giving the highest satisfaction.

Miss Isodora B. Smith, continues her directorship of the musical department of E. Greenwich Seminary. We have been pleased to see her now and then in Boston.

Frank P. Trench, late of Winifield, Kansas, has accepted a call to the musical directorship of the West Kentuckty College, Graves Co., Ky.

Miss Lillian B. Flanders, will continue her very successful conduct of the department of music in the Ladies College of Fayette, Mo. She writes of her health, hard work and happiness. Who could covet more?

We have been favored with calls from Miss Helen Brown of Glade Springs, Va., and Miss Charlotte Bottum who has spent the past year teaching in Culpepper Va. Also from Miss Annie C. Croshy, who is to be connected with Potters College next year.

Miss Adelaide Colburn, will continue her work the coming year in Wilbraham Academy.

Mr. M. Luther Peterson, now teaching in Macon, Ga., is entertaining some expectations of going aboard for further study.

Letters from former pupils and members of the Alumni have brought many kind words of sympathy and wishes for the prosperity of the Conservatory since the death of Dr. Tourjée.

Miss Anna Van Stone is in Chicago studying voice culture with Mrs. Clarence Eddy. Her present address is No. 3956 Drexel Boulevard.

Miss Libbie Pegan is teaching in the Millersburg Female College, Millersburg, Ky. This is her second year there, and she writes enthusiastically of her school work and the "bluegrass region."

Miss Annie Stewart, student '84–'85, is in Chicago, teaching singing.

Miss Katharine V. Dickinson, student '84, '85, '86, is doing good work as teacher of the voice in Shurtleff College, Upper Alton, Ill.

A special service of all the Episcopal churches of Rochester, N. Y., was held at the Church of the Epiphany, on the evening of Ascension Day. A choir of one hundred male voices made up of four surpliced choirs rendered the music. Mr. James E. Bagley directed. "The music was beautifully rendered."—*Rochester Democrat.*

Miss Annie B. Clappertan, student N. E. C., '83–'85, has been very successful in her teaching at Almira College, Greenville, Ill., during the past two years.

The Springfield Gazette, May 1st, gives an excellent notice of a concert given in the opera house of that place, by Mrs. B. F. Brandon, '81.

Mr. Fred E. Cluff has given many recitals in Holton, Kansas, during the year, and has received many kind words of appreciation of his work there.

Mrs. Nelly Nichols-Stevens is living in Topeka, Kansas.

Miss Carrie D. Alden gave successful piano recitals in Randolph and in Rockland, Mass., during June. "The pupils showed meritorious progress under Miss Alden's teaching, who is meeting with success wherever she forms a class of pupils for the piano."—*Register and News*, Randolph.

Mr. Edward M. Young of Boonton, N. J., has issued a very attractive annual souvenir of his Boonton School for Voice Culture.

Married—June 10, 1891, at the home of the bride, Genoa, N. Y., Miss Mattie Hand, student at the N. E. C. 1890–91, and Rev. Walter Mitchell. We extend our best wishes.

Mrs. M. Lillian Winfield has had a very successful year at the head of the Wesleyan Female College, Macon, Ga.

The Minneapolis, Minn., *Tribune* states that "the fifth annual Public School Concert given by the pupils in that city was a conspicuous success, and O. E. McFadden and Stiles Raymond are entitled to much credit.

Married—At the house of the bride on May 12, 1891. Miss Stella Duncan of Oil City, Pa., and Mr. Edwin Samuel Bush of Chicago. Mr. and Mrs. Bush will spend the summer in Europe and will reside in Chicago on their return. Our best wishes.

Miss Mary Wood Chase will not go abroad this summer as she had intended.

Married—At the house of the bride on June 23, 1891, Miss Della E. Morgan, '86, of Minneapolis, Minn., and Mr. George W. Maher, Jr. Mr. and Mrs. Maher will be at home in Atlanta, Ga., after July 8. We extend best wishes.

Married—In Shreveport, La., the bride's home, on June 3, 1891, Miss Adah Hollingsworth and Mr. Frank Willard Watkins. We extend congratulations.

Mr. M. Luther Peterson, '89, will spend the summer at his home in Austin, O. In September he expects to go abroad for two year's study in Berlin.

Married—June 11, 1891, Miss Clara Augusta Sweet of Jewett City, Conn., student at the N. E. C., '88–'89, '90, and Mr. John Joseph Crawford. Mr. and Mrs. Crawford will be at home after Sept. 5 at 20 Magnolia, Dorchester, Mass. We extend congratulations.

PROGRAMS RECEIVED.

Pupils' Recital, Musical Department, Shurtleff College, Upper Alton, Ill., Miss Katharine Dickinson, voice teacher.

Concert at Galesburg, Ill, with chorus and orchestra of Knox Conservatory of Music, under the conductorship of Mr. Wm. F. Bentley. Among other soloists was Mr. W. F. Gates, baritone, of Ottumwa, Iowa. Mr. Gates was a former student of the N. E. C., and is the editor and compiler of the attractive little book entitled "Musical Mosaics."

Mr. Van Valkenberg sends an excellent programs of a graduates' recital, given on May 15th, by Missess A. Blanche Madison, pianist, and Miss Ethel N. Graham, of the Cornell College Conservatory, Mt. Vernon, Iowa.

From the Nebraska Conservatory of Music, program of faculty concert. Miss Julia Smith,' 89, and Mr. George W. Bagnall, '89, took part.

Recital, May 2, by pupils of Miss Mary Probasco.

Wyoming Seminary, Musical Department, Kingston, Pa. Recital, May 20. Miss Julia C. Allen, teacher of violin.

Miss Mary Wood Chase of Logan Female College sends several programs of recitals for graduation given by students of the music department.

June 18, Recital given by Miss Clara D. Norton and pupils at the New Platz, N. Y., Normal School.

June 10, Commencement Program of the Nebraska Conservatory of Music, Lincoln, Nebraska. Mr George W. Bagnall

principal Piano Department. Miss Julia F. Smith, Pipe Organ, Harmony and Theory.

June 2, Graduating Concert at the Centenary Female College, Cleveland, Tenn. Miss Della E. Morgan, '86, at the head of the music department.

Closing exercises at the Ryland Institute, Suffolk, Va., June 5. Miss Larrabee, principal of Music Department.

Concert on June 5 in Winona, Minn., Miss Gertrude Keeler, student at the N. E. C. 1888–89–90, being the vocalist.

Programs from the Lewis Music School, Woburn, Mass. Mr. Frederick H. Lewis, Director.

Second concert of the Macon, Ga., Musical Association, June 4th. Mr. Luther Peterson, '89, connuctor.

Soirée Musicale by young ladies of the Ivy Hall Seminary, Brideton, N. J. Miss Mary E. Lowdon, teacher of vocal and instrumental music. "Miss Lowdon has a strong, well-cultivated mezzo-soprano voice, is of pleasing manner, and is a credit to her instructors, who were Boston's best teachers.—*Bridgton Evening News.*

CONCERTS.

April 27. Pupils' Recital. Program—March for a Church Festival, organ, Best, Mr. E. B. Rice; Sonata in A minor, violin and pianoforte, Rubinstein, Miss Gertrude Tripp and Mr. Geo. Proctor; Walter's Prieslied, from Wagner's Die Meistersinger, violin, Wilhelmj, Mr. James Martin; Nina, Pergolesi, O thank me not, Franz, No one my grief can feel, Tschaikowsky, Songs, Mr. A. Dobbin; Concerto for Violin, 1st movement, Mendelssohn, Miss Florence Purrington; Allegro, 15 violins. Papini.

April 29. Matinee of the College of Oratory assisted by Miss Carrie Norton and Miss Russell McMurphy, pianoforte, Miss Edna Rush, violin. Program:—Marcia, Allegro Moderato, C major, for pianoforte, Beethoven, Misses Carrie Norton and Russell McMurphy; Mask and Domino, Arkwright, Miss Blanch Jones; Sent to Heaven by the Angels, Proctor, Miss Mildred Baker; Two Hungarian Dances, Solo with pianoforte accompaniment, Brahms-Herman, Miss Edna Rush; Mental Arithmetic, Belleu, The Lost Hair Pin, Austin, Mrs. F. H. Salisbury; Laureame, Banks, Mrs. Adelaide Scriber; Tarantelle, D minor, op. 83, No. 12, for pianoforte, Raff, Misses Carrie Norton and Russell McMurphy; From "Night and Morning," The death of Gautrey the Coiner, Sir E. Bulwer Lytton, Mr. Edmund L. Elton.

April 30. Soirée Musicale, given by Mr. Charles McLaughlin, violin, and Mr. Edwin Klahre, pianoforte, assisted by Mrs. T. P. Lovell, soprano, Miss Mary D. Chandler and Sig. Augusto Rotoli, accompanists. Program:—Sonata, for pianoforte and violin, op. 77; Waltz Song, "Romeo et Giulietta," Ch. Gounod; Introduction and Rondo Capriccioso, for violin, C. Saint-Saens; Aria, "Nina," R. Joseffy; Etude, op. 10, No. 8, F major, Fr. Chopin: Invitation a la Valse, for pianoforte, Weber-Tausig; Romanza, E-flat, Jean Becker; Le Papillon, Jeno Hubay; Andante and Allegro Maestoso, from 7th Concerto for Violin, Ch. D. Beriot.

May 1. Concert for Graduation, given by Mr. Frank R. Adams (B. U. C. of M.), assisted by the Conservatory Orchestral Class (22 violins, 4 violins, 3 cellos, double bass and oboes), conducted by Mr. Emil Mahr, Miss Grace Chandler, accompanist. Program: — Overture to the Water Carrier, for orchestra, Cherubini; Prelude and Fugue in A minor, Bach; Marche Funebre et Chant Seraphique, Guilmant; Meditation on Bach's 1st Prelude in C, for violins, violas, piano and organ, Gounod; Grand Sonata in A minor, Allegro moderato, Religious melody with variations, Finale, Allegro vivace, Whiting; Concerto in G minor, No 1, for organ and orchestra, Larghetto—Allegro, Adagio—Allegro (Cadenza by W. T. Best), Handel; March and Chorus, from Tannhauser (arranged by F. R. Adams) Wagner.

May 4. Pupils' Recital. Program:—Allegro, from Pianoforte Concerto C minor with Cadenza by Hummel, Mozart, Miss Russell McMurphy; Marche Religieuse, for organ, Adam-Best, Miss Mary L. Sears Valse Caprice, A-flat, Liszt; Barcarolle, F minor, Rubinstein; Witches' Dance, B. minor, McDowell, for pianoforte, Miss Laura W. Hawkins. Hindoo Song, Bemberg: "On Board," Godard (songs for soprano), Miss Mabel Vella. Allegro con brio, from Pianoforte Concerto in B-flat major, with Cadenza by Reinecke, Beethoven, Miss Lucy Dean.

May 7. Soirée Musicale, given by Madame A. Dietrich-Strong, pianoforte; Mr. B. Cutter, viola; assisted by Geo. E. Whiting, organ. Program:—Fairy Tale Pictures, op. 114, for pianoforte and viola, R. Schumann. Fantasia and Fugue in G. minor, J. S. Bach: Funeral march, G.E. Whiting: Fanfare; Cantabile; Finale, N. J. Lemmens, Sonata, op. 49, for pianoforte and viola, A. Rubinstein.

May 11 Pupils' Recital. Program:—Sonata in D, two pianofortes, Mozart, Misses Lacina Jewell and Mollie Quinn; Song, "Vieni O fanciulla," Gounod, Miss Belle Hamilton; Aira, "La Gioconda," Ponchielli, Mr. John D. Beall; Overture in C major, organ, Mendelsson-Best, Mr. George Proctor; Song, "Ti vorrei rapire," "La Charmante Marguerite," Gastaldon. Miss Kate Olivia Mayo; Songs: Messages, op. 39, No. 3, A Forest Legend, op. 77, No. 5, Schumann, Miss Allie Emerson. Berceuse, pianoforte, Chopin; Polish Dance, pianoforte, Chopin-Liszt Miss Louise Dale. Quartets, op. 92, vocal, "O charming night!" "Late Autumn," "Even Song," "Why?" Misses Allie Emerson and Minnia Bete, Messrs. J. D. Beall and Oliver H. Clarke.

May 14. Soirée Musicale given by Mr. Emil Mahr and Mr. Carl Faelten, with historical comments by Mr. Louis C. Elson. Program:—Historical Remarks, Mr. L. C. Elson; Concerto for violin, D major, op. 61, with Cadenzas by Joachim, L. v. Beethoven, Mr. Emil Mahr (Reinecke's Pianoforte Arrangement of the orchestral score played by Mr. Falten); Historical Remarks, Mr. L. C. Elson; Concerto, No 5, E-flat, for pianoforte, L. v. Beethoven, Mr. Carl Faelten, orchestral parts arranged for second pianoforte by A. Herman, played by Miss Estelle T. Andrews.

May 18. Program—Marche Religieuse, organ, Guilmant, Mr. Frank Carr, B U.; Sonata in D minor, organ. Van Eyken, Mrs. Cora C. Morse; Variations Sérieuses, op. 54, pianoforte, Mendelssohn, Miss Juliette O'Neill; Sonata in G minor, two movements, organ, Merkel, Mr. G. P. Williamson; March from "Tannhauser," organ, Wagner-Adams, Mr. Frank Adams, B. U., Romanza from "Roberto il Diavolo, "Vanne, vanne," Meyerbeer, Miss Emily Ellis; Sonata in C minor, organ, Mendelsshon, Miss Mamie Lorish; Offertoire on a Theme by Beethoven, organ, Batiste, Mr. Walter E. Frail.

May 21. Pianoforte Recital given by Miss Estelle T. Andrews, assisted by Mrs. Carrie Carper Mills, contralto; Sig. Augusto Rotoli, accompanist Program: — Overture from 22d Cantata, D. major, transcribed by Saint-Saens, J. S. Bach; Variations Serieuses, D minor, op. 54, F. Mendelssohn; Aria for Contralto, "My heart at thy sweet voice," C. Saint Saens; Allegro Maestoso from Sonata, B minor, op. 58, Fr. Chopin; Polonaise, E-flat from Le Bal, Kammenoi Ostrow, F sharp, Valse Caprice, E-flat, A. Rubinstein.

May 25. Pupils' Recital. Violins of the Orchestral Class; Misses Atkins, Blaisdell, Clark, Emery, Garrity, Goldsmith, Higley, Hildreth, Jones, Johnson, Lennox, Meachum, Moulton, Purrington, Rush, Tripp and H. Ward. Masters Kennedy, Terhune, Traupe and Weir. Messrs. Dobbins, Chase, Howard, Ikeler, Merritt and Payne. Program:—Sonata in C, piano and violin, Mozart, Masters Willie Strong and Willie Traupe; Song, "Dear Heart," Mattei, Miss Gertrude Hutton. Concerto romantique, for violin, Godard, Mr. W. J. Howard; Schummerlied, Ersfield, Grossmutterchen, Langer, two violins with piano accompaniment, Misses Adele Jones and Edna Rush; Ballade in G minor, Chopin, Miss Minnie Magee; Concerto for violin, 2nd and 3rd movements, Mendelssohn, Miss Florence Purrington; Meditation on Bach's 1st Prelude, violins, piano and organ, Gounod; Perpetuum Mobile, Bohm, 27 violins of the Orchestral Class assisted by Miss Mary Chandler, pianoforte, and Mr. Frank Adams, organ.

May 28. Organ and Vocal Recital given by Mr. Henry M. Dunham and Mr. Wm. H. Dunham, assisted by Sig. Augusto Rotoli, (accompanist). Program: Prelude in C minor, Bach; Canzonetta in A-flat, Tombelle; Sonata in E minor, Tombelle; Romanza from "La Favorita," Donizetti; Elsa's Wedding Music, from "Lohengrin," Wagner-Halven; Overture in D minor, Smart; "Thou art like unto a Flower," "Violet," "May Song," Harvey; Air, from the Stabat Mater, (arranged for organ) Rossini; Finale from Symphony No. 5, Widor.

June 1. Pupils' Recital. Concerto in C minor, pianoforte, Beethoven, Mr. Frederic Baker; Romanza, for violin, Vieuxtemps, Miss Lucy Stickney; Lyric Pieces, for Pianoforte, Grieg, Miss Nelle Hale; Concerto in A minor, op. 28, violin, Sitt, Mr Frederick W Lester; Concerto in C major, two movements, pianoforte, Weber, Miss Sue Terrell.

June 4. Soirée Musicale, given by Mrs. Louis Maas, pianoforte and Mr. Leo Schulz, violoncello, assisted by Signor Augusto Rotoli, tenor,

and Mr. Emil Mahr, violin. Program: Sonata for pianoforte and violoncello, B minor, Julius Klengel; Adelaide, song for tenor, L. van Beethoven; Adagio, from Concerto, W. H. Molique, Mazurka, G minor, David Popper; Novelets for piano, violin and violoncello, N. W. Gade.

June 8. Pupils' Recital. Program: Sonata in D major for piano and violin. Mozart, Masters Willie Strong and Frank Kennedy; song, "Our King," Rotoli, Mr. Clarence A. Wilson: Ballade in G minor, op 22, pianoforte, Chopin, Miss Mary Chandler; Nocturne in D-flat, op. 27, No. 2, Scherzo in C-sharp minor, op. 29, pianoforte, Miss Alice Greer; Snowflakes, Cowen, A Winter Lullaby, DeKoven, songs, Miss Hopkins; Allegro, first movement of pianoforte, Concerto in D major, cadenza by Linder, Mozart, Miss Mamie Lorish.

June 11. Concert of Chamber Music given by N. E. C. String Quartet, Mr. Emil Mahr first violin, Mr. Charles McLaughlin, second violin, Mr. Daniel Kuntz, viola, Mr. Leo Schulz, violoncello, assisted by Mr. Carl Faelten, pianoforte. Program: Quartet op. 18 in G major, for two violins, viola and cello, L. v. Beethoven; Quintet op. 44 in E-flat for pianoforte, two violins, viola and cello, R. Schumann.

June 15. Pupils' Recital. Program: Concert Variations in A major, organ, Best, Mr. Walter J. Kugler (B. U.) Aria, "Yedra, mentr'io sospiro," from "Nozze di Figaro," Mozart, Mr. T. E. Clifford: Arioso and Air de Ballet, violin, Alard, Miss Flora L. Goldsmith; Nocturne in D-flat, op. 27, No. 2, pianoforte, Chopin. Mr. S. Harrison Lovewell; vocal quintet from the "Meistersinger," Wagner, Misses Bete and Dale, Messrs. Beall, Clark and Whittemore; Song, "Torreador," from "Carmen," Bizet, Mr. T. E. Clifford; Concerto in G major, op. 45, pianoforte, Rubinstein, Mr. George Proctor.

COMMENCEMENT, 1891.

The closing exercises of the school year were not only interesting but prophetic—evidencing as they did a decided advance in the standards of acquisition and proficiency. The public competition of students in the vocal department for the Charles Hayden Medal, founded by Mr. Georg Henschel, was held in Sleeper Hall, Tuesday evening, June 16, the following program being given:

HANDEL. . . . . ARIA, "Rejoice Greatly."
RUBINSTEIN. - . - "Thou art like unto a Flower."
MISS HELEN GREEN.

HANDEL. - - - - ARIA. "Rejoice Greatly."
SCHUBERT. - - - "Whither."
MISS LOUISE DALE.

HANDEL. - - - - "Comfort ye My People."
DVORAK. - - - Two Love Songs.
MR. JOHN D. BEALL.

HANDEL. - - - - ARIA, "Let the Bright Seraphim."
O. WEIL. - - - - "Autumn."
COLUMN. - - - - "Spring."
MISS ANNA MURRAY.

HANDEL. - - - - "Piangero mia sorte ria."
OLD FRENCH SONG. "La Charmant Marguerite."
MISS KATE O. MAYO.

HANDEL. - - - - ARIA. "Let the Bright Seraphim."
BISHOP. - - - - "Tell me my heart."
MISS EMILY ELLIS.

The awarding committee consisted of the following musicians: Mrs. E. Humphrey-Allen, Mr. Geo. J. Parker and Mr. D. M. Babcock. Mr. John D. Beall received the medal, Miss Kate Mayo, Miss Louise Dale and Miss Emily Ellis received highly honorable mention and Miss Anna Murray and Miss Helen Green, honorable mention.

An exceedingly creditable public exercise of the Solfeggio Class was held in Sleeper Hall Thursday, June 18, 4 P. M., Mr. S. W. Cole conductor. The program included a performance of "The Pilgrims," a cantata by G. W. Chadwick.

On Thursday evening the public competition of students of the Pianoforte Department for the Alfred D. Turner medal, founded by Mr. F. A. Porter and Mr. C. F. Dennee, was held, the following program being prepared by each of the competitors:

BEETHOVEN. - - - SONATA. C major, Op. 53.
CHOPIN. { BALLADE, G minor, Op. 22. NOCTURNE, D flat major, Op. 27. SCHERZO, C sharp minor, Op. 39, No. 2.

From the above program the first movement of the Sonata the Nocturne and Scherzo were given. The awarding committee consisted of the following musicians: Mrs. H. H. A. Beach, Mr. Arthur Foote, Mr. E. A. McDowell. Four competitors appeared of whom Miss Mary Chandler received the medal, Miss Minnie Magee highly honorable mention and Miss Alice Greer honorable mention.

The Graduating Recitals of the School of Elocution and College of Oratory occupied the evenings of June 19th and 20th and were fully up to the high standard atained by the students of this department.

The following programs were given:

FRIDAY EVENING, JUNE 19.

ROSSINI. - - OVERTURE, Tancreed.
ORCHESTRA.
Miss Florence Purrington, Mr. Lewis T. Chase, violins; Miss Ida Mead, violoncello; Miss Julia Jonas, Miss Isabelle Munn, pianoforte.

——— - - Soirée de Salon,
SENIOR CLASS.

FLORENCE. - - The Roman Sentinel.
BESSIE MAY MORRIS.

SCOTT. - - - The Battle of Flodden Field.
GRACE ELIZABETH McCRARY.

LONGFELLOW. - Exile of the Arcadians,
SARA DESIRE LINNELL.

BROWN. - - Amara's Reincarnation,
ADELAIDE MINERVA SCRIBER.

MOZART. - - TERZETTO from "Don Giovanni,"
ORCHESTRA.

BURNETT. - - In the Pit,
GRACE JEAN CROCKER.

HUGO. - - Tormentum Belli,
MARY MONROE JOHNSON.

WIGGIN. - - The Ruggles's Christmas Dinner,
MARY MILES SHERRILL.

Studies with Drapery,
N. MYRTLE GAIGE.

SATURDAY EVENING, JUNE 20.

BOILDIEU. - - OVERTURE D Major,
ORCHESTRA.

——— Debate and Parliamentary Practice.
Resolved, "That the Farmer's Alliance is Chimerical."
CHAIRMAN, Miss Mary M. Sherrill.
OBJECTENT, Miss Bessie M. Morris.
DEFENDENT, Miss Mary M. Johnson.

LIPPARO. - - The Hero Woman,
CARRIE EMELINE FAIRMAN.

HUGO. - - The Last Square,
ESTHER VIRGINIA COBB.

CHAPMAN. - - The Rescue of Lucknow,
N. MYRTLE GAIGE.

ALDRICH. - - Friar Jerome's Beautiful Book,
ALICE MONROE JOHNSON.

HAYDN. - . ANDANTE from Symphony, in G Major.
ORCHESTRA.

GRANT. - - Jack Hall,
ALICE AUGUSTA HARRINGTON.

BRYAN. - - The Dumb Savior,
PAULINE SHERWOOD TOWNSEND.

JEROME. - - Jerome on Stage Land Condensed,
MARY ISABELLE HARVEY.

——— Studies with a Column,
SARA DESIRE LINNELL.

The Baccalaureate sermon on Sunday evening, June 21, by Rev. Charles A. Dickinson, pastor of Berkeley Temple, and Lecturer in the Institution on Mental Science, was worthy of the occasion and of the man. It was listened to with profound interest and will abide as a stimulant to noble living and endeavor in the memory of all those present.

Commencement Day found Tremont Temple filled with an interested and expectant audience, all the program was well-sustained and elicited frequent and hearty approval. The numbers by the orchestral Class gave variety and proved a very pleasing feature. The program was as follows:

BEETHOVEN. - OVERTURE to "Prometheus."
The N. E. C. Orchestral Class, conducted by MR. EMIL MAHR, the parts of the Wind Instruments played on the Organ by MISS. ALICE M. GREER.

MENDELSSOHN. - Recitativo and Finale from Sonata in F minor, Organ,
MR. EARL H. LEAVITT.

TENNYSON. - Defense of Lucknow,
MISS ADELAIDE M SCRIBER

CHOPIN. - - *a.* BALLADE, G minor, op. 22.
MISS ALICE M. GREER.

b. NOCTURNE, D flat, op. 27, No 2.
MISS MINNIE L. MAGEE.

c. SCHERZO, C sharp minor, op. 39.
MISS MARY D. CHANDLER.

MENDELSSOHN. - Concerto in E minor, violin, first mov't,
MISS FLORENCE F. PURRINGTON.

MEYEREEER. - Aria from opera "Roberto," for soprano.
MISS EMILY R. ELLIS.

BOHM. - - PERPETUUM MOBILE, for violios.

BOILDIEU. - - OVERTURE to opere "La Dame Blanche."
ORCHESTRAL CLASS AND ORGAN.

At the close of the concert Mr. Faelten spoke a few fitting words and the diplomas were awarded to the

CLASS OF 1891.

Pianoforte.

Mary Dalton Chandler, Mass.; Louisa Flora Dale, Peon.; Lucy Dean, Ills.; Hattie Lucretia Dexter, Mass.; Mrs. Ella Moore Dyche, Teon.; Edith Helena Farlee, N. Y.; Lizzie Ellen Faxon, Mass.; Anna Fuller, N. Y.; Alice Marion Greer, Mass.; Eulalia Antoinette Hartshorn, Mass.; Ina May Hartshorn, Mass.; Evelyn Haynes, Mass.; Edith Genevieve Hughes, Oregon; Samuel Harrison Lovewell, Mass.; Minnie Lee Magee, Tenn.; Pearl Louise Milhous, Ills.; Will Christy Morse, Ills. Eva Orendorff, Ills.; Edith Ormsby, Penn.; Lizzie Chase Shirley, Maine; Susan Elizabeth Sowden, N. H.; Mrs. Josephine Robertson Winter, Ohio.

Violin.

James Wm. Howard, Jr. Mon.; Florence Freeman Purrington, Mass.

Organ.

Walter Elton Frail, Mass.; Earl Harrison Leavitt, R. I.; Mary Louise Sears, Mass.; Guy Parker Williamson, Mass.

Voice.

Martha Esther Boggs, D. C.; Grace Greenwood Davis, Penn.; Emily Richards Ellis, Col.; Edward Leander Gardiner, Mass.; Gertrude Elizabeth Hutton, N. Y.; Lizzie Parry James, Penn.; Kate Olivia Mayo, Ohio; Lulu Millicent Scranton, Conn; Louisa May Sawyers, Oregon; Nellie Mabel Vella, Mass.

Course in Oratory.

Esther Virginia Cobb, Mass; Susie Wilson Folger, Mass.; Mary Isabella Harvey, Mass.; Adelaide Minerva Scriber, Oregon.

Elocution.

Grace Jean Crocker, R. I.; Carrie Emeline Fairman, Vt.; N. Myrtle Gaige, Penn.; Alice Augusta Harrington, Mass; Alice Monroe Johnson, Conn.; Mary Johnson, Vt.; Sara Desire Linnell, Mass.; Grace Elizabeth McCrary, Oregon.; Bessie May Morris, Mass.; Mary Miles Sherrill, Ky. Pauline Sherwood Townsend, Miss.

Fine Arts.

Alice Marguerite Carpenter, Mass; Ella Margaret Dolbear, Ohio.; Silas Brainard Duffield, Jr., Mass.; Louisa Bloodgood Kimball, N. Y.; Samuel Warner, Penn.; Gilman Low, Mass.; Hugh O'Neill, Mass.; Frances Van Baalen, Mass.

Pianoforte and Organ Tuning.

Armand Fortin, Mass.; George Lorenzo Gardner, Mass.; Bentley Lemuel Rice, Conn., Ernst Henry Schadee, Mass.

It will be noted that the class numbered sixty-eight in all, including four completing the post-graduate or college Course in Oratory, and two the College Course in Music, Mr. Dobbins, voice culture, and Mr. Frank R. Adams, organ. Reference has heretofore been made of the Recital for Graduation given by Mr. Adams in Tremont Temple, May 1st. The high order of merit won by it illustrated to what students of music in this country may attain if they will but devote that length of time to study which is indispensable to great proficiency and the acquisition of a large repertoire.

The evening of Commencement Day—but we must reserve a full report with excerpts from the addresses made, etc., for the August HERALD, which in this and other ways will be made an Alumni Souvenir number.

MUSICAL READING COURSE.

REQUIRED READING FOR JULY:—MY MUSICAL MEMORIES* BY MR. HAWEIS.

This is a continuation of our summer reading. It is to be hoped that the BOSTON MUSICAL HERALD will not be charged with being a Wagner radical on the ground of these late readings. Mr. Haweis is an enthusiast upon the subject and has given quite a portion of this scrap-book of his to Wagner.

He has, however, treated the matter from the standpoint of the amateur,—a standpoint of the greatest significance—and will be read with an interest belonging peculiarly to him.

For the rest, the book does not claim to be more than a sheaf of reminiscences, a fact which may well remove it from sharp professional criticism. It is very readable, the product of a man full of enthusiasm for music and for what is most progressive and prophetic in it. We are sure our readers who have not seen it will thoroughly enjoy its perusal. Such as are familiar with it might well read Ehlert's letters on music, a contribution to musical literature of real consequence and value. It may be ordered through the HERALD; price postpaid $1.15.

MUSICAL MENTION.

NEWS NOTES COMPILED.

At the coming Birmingham festival the two most important novelties will be the dramatic oratorio, "Eden," by Dr. Villers Stanford, and the "Requiem" of Dvorák. Dr. Mackenzie will present a setting of the *Veni Creator*, of Dryden, and Goring Thomas a duet; these are all new. Of familiar works will be performed Bach's "Passion, according to St. Matthew," and Berlioz's "Damnation of Faust." The festival will take place October 6, 7 and 9. Hans Richter will be the conductor. Dvorak will conduct his new work.

A niece of Beethoven, Miss Ludovia Hofbauer, lately died at Baden, near Vienna, aged sixty-two. She was only seven years old on the death

* May be ordered through the MUSICAL HERALD. Price Post-paid, $1.00.

of the composer. The number of persons now living who knew Beethoven is very few; chief among these is Dr. Breunning at Vienna, who saw Beethoven daily before his death.

Mascagni has already achieved the honor of a parody, a burlesque of his famous opera having been produced in Neopolitan dialect at the Theatro Rossini, in Naples. It is from the pen of Dr. Petito, is in two acts and is entitled "N'uta Cavilleria Rusticana." It is stated to be very amusing, and at any rate, at its first two representations, achieved great success.

The Earl of Dysart gave on Friday, May 22, the birthday of Richard Wagner, at his castle near Richmond, a concert in commemoration of that event. An orchestra and prominent singers took part under the direction of Carl Armbruster, one of the Bayreuth chorus masters, and the music, of course, was largely selected from Wagner's works.

Attached to the new Liceo Musicale Rossini at Pesaro is a concert room, holding 2000 persons, which was lately dedicated by a concert of pieces by Rossini. The buildings were erected and endowed by an admirer of the composer. . . It is announced that Verdi has bought in Milan, beyond the Magenta Gate, a large asylum for the use of retired and incapacitated musicians, similar to that founded some years ago at Passy.

From Germany: Prince Hedry of Reuss, an officer in the German army, has composed, it is said, in the inconvenient key of C-flat, a mass lately sung in Vienna. . . . Marcella Sembrich is in Berlin, where she is appearing three times a week at Kroll's drawing crowded houses and meeting with her accustomed success. . . . The Royal Museum of Musical Instruments in Berlin has been enriched by a gift from the Baroness von Korff, daughter of Meyerbeer. The collection comprises a large number of things formerly belonging to the author of "The Huguenots," whose centenary will be celebrated on September 5th next. Among the curiosities is a portrait in oil representing Meyerbeer at the age of seven, seated at the piano he later took about with him on his travels. . . Edward Lassen, who brought out Peter Cornelius's posthumous opera "Gunlod," at the jubilee celebration of the Weimar Court Theatre, was decorated by the Grand Duke of Saxe-Weimar with the new medal for art and science. . . Carl Reinecke has just finished a three-act comic opera, "The Governor of Tours," text by Edward Borman, which will soon be published by J. Zimmermann of Liepsic, and will be brought out early next season. . . . Carl Grammin, of Lubeck, who lives at Dresden, on May 24 had the pleasure of hearing his lastest opera, "Melusine," performed for the first time at the Court Opera. It was received with much enthusiasm.

American singers in Europe in June: Emma Albani, Kate Rolla, Emma Eames, Sybil Sanderson and Zelie de Lussan, at the Covent Garden Opera, London. . . . Lucile Hill, Eugene Oudin, David Bispham and Avon Saxon at the Royal English Opera, London. . . . Mrs. Ivan Caryll (Geraldine Ulmari), Messrs. Scovel, Ross, David and Hayden Coffin at the Lyric Theatre, London. . . Nordica, Marguerite Hall, Ella Russell, Valda, Nikita, Mrs. Pembertoo-Hincks, Mrs. Blanche Stone-Barton, Mrs. Corinne Moore-Lawson, the Misses Estey, Dotti, Valeria, Lucile Saunders, Mrs. Belle Cole, M. Orlando Harley and Max Heinrich, concert singers in England. . . . Adiny, Lillian Sanderson, Marie VanZant, Margaret Reid, Miss Tracy, Helene Hastreiter, Maude Starkwether, Miss Risley and Kate Bensberg in various parts of Europe.

The Imperial Russian Musical Society of St. Petersburg, brought its season to a close by a concert in aid of the fund for building a new conservatory. The occasion derived exceptional interest from Rubinstein's participation, as he directed two symphonies and played Beethoven's concerto in G, and other pieces not on the program, which the master added both to satisfy an enthusiastic public and for his own gratification. The composer will leave St. Petersburg at the end of June for Dresden, where he intends to reside several months and finish his new opera.

Three women composers: Ibsen's "Hedda Gabler" has been furnished with appropriate music by a German lady. . . . A ballet "In the Country of the Levant," by Miss Flora Jugmann, given at Munich, seems to meet with approval. . . "In Florence," an opera by the Swedish composer Miss Helena Munktell, produced some years ago at the Royal Theatre, Stockholm, has been produced there again. Miss Munktell is in Paris and has through the assistance of Benjamin Godard, who speaks very highly of her opera, been introduced to Carvalho, and he has promised to produce her work at the Opera Comique.

The hundredth anniversary of the death of Mozart will be celebrated in advance at his native town, Salzburg, from July 15 to July 18, in order to take advantage of the influx of holiday visitors. The opening day's performance of the "Requiem" in the Cathedral, an oration by Dr. Hirschfeld and a torchlight procession to Mozart's monument. The days ollowing will be devoted to orchestral and other concerts under the direction of Dr. Jahn, of Vienna, in which the Vienna Philharmonic Orchestra will assist, and will include a performance of "Don Giovanni." Illuminations in the gardens, choruses sung by a male voice choir in open air, and banquets, will add to the enjoyment of the occasion.

Faure loves his home, his ease and his country too much to accept the astonishing offer of twenty guineas a lesson in London. In hese days of anti Italian demonstration he not only says that the old I alian method and solfeggi are absolutely necessary, but further, that unless pupils go back to them there will be no more singers to sing even modern music.

"Figaro's Heyrath ein Singspiel in vier Aufzugen," was the quaint announcement of the playbills at the Hamburg Stadt Theatre, April 4, 1791, when Mozart's immortal "Le Nozze" was first produced there. The centenary was suitably commemorated by Pollini with a gala performance of the work in question.

A new work by Augusta Holmes has attracted great attention in Paris at one of the Châtelet concerts. It is an orchestral work and all the movements are said to be exceedingly interesting. The first is called "Le Lever du Soleil" then comes "En Mer," and then a tarantella; the barcarolle is particularly praised.

Suppé, the famous composer of numerous comic operas, is known for the way in which he introduces melodies of earlier masters The "Neue Musikzeitung" relates the following: Suppé once directed the rehearsal of his new opera "Die Frau Meisterin." Director Jauner listened to the maestro's fresh piece. Whenever one particular theme was repeated he shook his head. The maestro having remarked this, at the end of the rehearsal asked the director why he continually shook his head. "Oh, dear maestro," said Jauner, "don't be offended, but your principal air sounds familiar and not at all original!"

"So?" replied Suppé: "from whom may it be, then?"

"Well, maestro, note for note, Beethoven's!"

"Do you know anything better, director?" said Suppé, and walked away.

A rather peculiar letter of Rossini's has just come to light. Toward the end of 1863 Rossini composed a mass which was performed in Paris at the house of the rich banker, Pillet-Will. On the last page of the manuscript the following was found:

Heavenly Father:

Finally terminated is this poor *masse*, actually composed of sacred music and of music damned. You know I was born for opera bouffé, and all my worldly belongings consist of a little bit of heart and less science of knowledge. Therefore bless me and permit me to enter Paradise

GEOCHINO ROSSINI.

A choral work of Gluck, up to this time totally ignored, and one which contains many fine passages, is about to be published. This work was composed for the Grand Duke Leopold of Tuscany, in 1768, and performed for the first time on February 22 of the same year.

The hope with which Richard Wagner regarded Paris before the rejection of his "Tannhäuser" in 1861, finds striking expression in a letter to Chamfleury, the autograph of which was recently sold at auction; "As you know, it has always been my intention to build in Paris an international theatre, where the grand creations of the different peoples might be produced in the original languages. France alone, in my opinion, and Paris in particular, is able to unite these apparently heterogeneous products, the exact knowledge of which is necessary to the intellectual and moral development of a people. Among the French pieces which would be presented on this stage, independent as it would be of contemporary events, would be, first and foremost, those of Méhul. I regard him as one of my teachers."

In the new work on "Music and Musicians," which Rubinstein is now engaged upon, some revelations are promised. Wagner, Liszt and Berlioz come under critical examination and it is said that the famous Russian pianist makes sweeping attacks on these musicians, and alleges that they have retarded the onward progress of the art of music

The authorities of the diocese of Trent are going to sell to the minister of public education at Vienna, at the very lowest price, six manuscript volumes, containing Italian musical compositions of the 14th and 15th centuries. The books are considered quite an "art treasure," so says one of our Italian exchanges. The German government has also offered to buy this precious collection.

At an orchestral concert given in Genoa the overture to Franchetti's new opera "Christoter Columbus," was performed with great success. The opera itself will have its first production in the city later on.

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark, measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

MINNIE.—1. What is the first note on the tenor clef, and where is it played on the piano?

Ans.—The note on the first line of the tenor clef (movable C clef placed on the fourth line of the staff is what *we* call the tenor clef) is small D. On the piano it is played one octave below the middle D.

2. What does a heavy stroke across the stem of a note signify?

Ans.—One stroke divides the note into eighth notes; two strokes into sixteenths. And so on.

3. How is *finale* pronounced?

Ans.—Fĭh-*nāh*-lĕh.

M. D.—1. What is the meaning of two perpendicular lines drawn on each end of a whole note?

Ans.—They indicate the note called the Breve, equal in value to two whole notes.

2. When the octave of a bass note is indicated by the figure 8 placed beneath the note should the octave be taken below or above?

Ans. It should be taken below.

3. Is it necessary to play up to metronome time all of Cramer's 50 Piano Studies, Von Bülow edition, before leaving them? It seems to me that none but the most accomplished of technicians could do this with many of the exercises.

Ans.—No. Generally speaking all metronome markings of study works are placed at high figures. First acquire a sure and easy mastery of a set of studies at a moderate rate of speed; this will take some time; if you abandon the studies for a while and then study them anew with zeal you may be able to satisfy the metronome requirements.

4. What was the jubilee for which Weber wrote his Jubilee Overture?

Ans.—A festival held at Dresden in commemoration of the 50th anniversary of the accession of Frederic Augustus I of Saxony The performance took place Sept. 20, 1818, and the overture is dated Sept. 11, 1818.

5. Is an overture ever an independent composition, written without any reference to an opera, oratorio, etc?

Ans—Very often. Mendelssohn wrote concert overtures; also Beethoven, Schumann, Berlioz and others. These are pieces of music in which the composer strives to express or suggest musically those ideas capable of musical expression which attach themselves to the respective superscriptions or titles.

W.—Five years ago I partly lost the use of the first finger of my right hand, caused by heavy lifting; was advised by my physician to let it rest, which did no good. Do you know of any treatment that would be beneficial?

Ans.—We do not dare to say anything without first seeing the finger. You do not say whether the finger is stiff, lame, paralyzed, broken, or mutilated.

MAUCH CHUNK.—1. What is the difference between standard and the so-called popular music of the day for piano?

Ans.—Standard music is music which is constantly played, although the years pass by, because recognized by general consent; it must have in it merit; the music of Beethoven is standard, for instance; so too, is that of Chopin, or of Handel, or of Wagner. Popular music is short-lived, on the whole; while it may have in it some merit, it generally owes its "boom" to some almost indefinable factor which gives it a start and which when it loses its charm and freshness causes the "boom" to collapse. Examples are many. No more words are needed.

2. Are the notes from the first to the fourteenth measures, inclusive, in Cramer's *Etude* for piano, No. 4, to be played *legato* as the continuous slur seems to indicate?

Ans.—We cannot answer you. Read conditions at head of this department and write us again *clearly in every way.*

3. What is the correct position of holding the mandoline while playing?

Ans.—With the larger end resting on the right thigh; the finger-board at such an angle that the fingers of the left hand can be used without bending the left wrist in any way in the first position.

U. S.—1. In Kuhlau's *Sonatinas* for piano, Book 1, Peters Ed., Op. 56, No. 4, page 33, how should the first full measure be played, especially the last eighth of the treble as connected with the third triplet of the bass?

Ans.—In a case like this where the two hands have different rhythms, play slowly with each hand until the fingers go by habit; then combine slowly at first, gradually increasing the time.

2. Same book, page 52; how should the fourth measure in the fourth staff from top of page, be played?

Ans.—See above answer.

3.—Same book, page 65; please explain the sign -•- in the second measure of second staff from bottom of book.

Ans.—Half staccato sign; a compromise between the full face value of the note over which it stands and the simple staccato dot which takes away half the face value.

N. McF.—Will you kindly tell me where I can obtain some information about training boy choirs? Do you think it advisable to teach a boy choir the staff notation or tonic sol fa?

Ans.—*Church Choir Training*, Rev. J. Troutbeck; Novello Ewer & Co's Music Primers, No. 13. Staff notation, good enough for Bach, Beethoven, Schumann, Wagner; good enough for ordinary mortals notwithstanding some music teachers who would teach something beside music.

F. L. R.—Our baby, a little over two years old, is able to sing after us almost any psalm tune which we may sing; is this something unusual? Being very healthy and not unusually bright in any other respect do you not think he should have a show at vocal music?

Ans.—We are informed, on good authority, that we sang the hymn "Nuremberg" at the age of sixteen months; while possessing some aptitude for music we have shown, however, no vocal ability. The gift which your child shows now may later take a turn to instrumentalism. We would not do anything vocally further than letting the child sing naturally until the voice has settled; in the mean time if the general musical gift seems to warrant it do something with the piano or violin, and thus lay a foundation.

ARK.—1. In playing the grand arpeggio of the chord of D major, which is the best fingering for the first position in the left hand—5 4 2 1 or 5 3 2 1?

Ans.—Some authorities give preference to the second fingering if you refer to the piano. We prefer it. See instructions at head of this department.

2. What is the metronome marking for Beethoven's Moonlight Sonata?

Ans.—For the movements in their order: fifty quarter notes, half notes, eighty four half-notes, in the minute,

3. Would it be possible for a pianoforte player to learn to play the violin moderately well without a teacher?

Ans.—No. The details of position, on which so much much depends in even playing moderately well, cannot be learned without a teacher.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia

As Pants the Hart. Henry Smart.

A sacred duet for soprano and alto voices. It is fluent and singable, and while it says nothing particularly new, has at least the merit of being correct, and keeping the voices in easy compass.

Across my Father's Knee. Van Tassel.

The subject is trans-parent, in a double sense, but neither words nor music are worthy of extended review.

Longings. W. Conradi.

A pretty little song in the folk-music vein; not at all difficult, but singable, and likely to please many. Compass C sharp to F sharp, in middle voice.

At the Garden Gate. F. Boott.

Simple and melodious without being in any degree novel; it is in the conventional form of hundreds of light love-songs.

My Own Shall Come to Me. E. W. Foster.

A good setting of a fine poem by John Burroughs. It lies in middle voice and runs from C to E. The chief theme is appropriately simple. There might have been more of dignified power, however in the later themes, for the stanzas are quite lofty.

The Heart of a Sailor. Adams.

Mr. Adams is the composer of "Nancy Lee," and is supposed to be the sailor composer of the present, but it should take something more than a rhythmic tune and a constant fortissimo to make a true song of the sea. We begin to suspect that the bombastic sailor songs of this decade are not the genuine article any more than the theatrical party who constantly hitches up his trousers and exclaims "Shiver my timbers" is an actual seaman. One song of Dibdin's, such as "Tom Bowling" or "The Token," would put to flight all the recent imitators of the songs of the sea, although an honorable exception may be made of Marzial's "Three Jolly Sailors." The present work is published both for high and deep voices.

Stars Love the Night. Mattei.

The usual passionate tenor love song, but here, at least, the accompaniment is well-developed and contains some interesting bits of imitation. The melody is effective, also, and the song (its compass is from D to F) is a good one of its class.

Over the Stars there is Rest. Arr. by J. C. M.

This is Abt's rather saccharine song arranged by J C. M. as a duet. The progressions are sometimes very bold, but the general effect of the work is pleasing and melodious.

The Spanish Gypsy. M. Watson.

There never yet appeared a Spanish gypsy in music but the result was a Bolero, and this is no exception. The chief theme is the usual bolero, but the work is in rondo form, and the counterthemes are original and in good contrast.

Pretty Little Maiden Mine. J. S. Ford.

Very pretty and dainty, the music being well suited to the subject. It is original, too, and the accompaniment is interesting in its modulations and handled in a musicianly manner. It is for soprano, compass from E-flat to A-flat.

Good Night. Dvorak.

The minor vein, which is in many of the songs of this composer, is also in this work. Some of the modulations are very quaint. The song is published both for high and deep voices and should attract the attention of advanced musicians, although it is not technically difficult. It demands much refinement of expression on the part of the singer.

Snowflakes. Cowen.

Also a song depending much upon the expression with which it is sung It is full of subtle contrasts and dainty modulations, and therefore can be recommended to all good mezzo sopranos. Its compass is from B to E flat, and therefore it suits to baritone also, but it will sound best in a female voice.

Over the Harbor Bar. G. Marks.

More baritone sailors with 6 8 refrains. This song is pleasing and its sturdy ending is especially attractive, but it is not essentially sailor music although the last stanza has a little of the ring of Dibdin, who may always be regarded as the perfect model of sailor's songs.

The Wind Sings Low. Chas. I. Young.

A duet in canon between soprano voice and flute, that is it starts out in canon form, but the treatment is free and the end leaves the canonic limitations altogether, but the work is melodious and interesting, and the flute obligato effective enough. Compass E to G.

Our World. Van Lennep.

On looking upon the title-page one might imagine the song a geographical one, for the engraver with great sagacity has placed a representation of the earth on the outside; but on reading the words we find that

"It was our world, that woodland glen,
That we were sadly leaving then."

Title engravers would do well to study the subjects they are illustrating once in a while. We possess, for example, a setting of Longfellow's "Rainy Day" on which the engraver has drawn a dripping umbrella! ! The song itself is good; full of romantic feeling, and the accompaniment presents good modulations, but the work is a trifle prolix.

The Bells of Seville. W. H. Jude.

Of course another Bolero. Judging by the modern song writers of England the Spaniards do nothing but warble boleros all day, whereas the Spanish music is full of good contrasts of rhythms and forms. Let these pseudo Spanish composers study the works of Yradier only and they will find that there is much more in Spanish song than they have yet brought out. Nevertheless, judged as a bolero, and as one side of Spanish rhythms only this song is excellent and can be recommended to middle voices. C to E-flat.

Cabaletta. Lack.
Scherzo Caprice. Godard.
Minuetto. Chaminade.
Serenade. Chaminade.

These four piano pieces belong to a new set devoted to the works of the modern French School, a school which is beginning to do good work in the shorter forms of piano composition. The two last named pieces are the most original and generally the best of the four. The Serenade especially is very dreamy and tender.

How Can I Leave Thee.
Polonaise.
Last Greeting. (Schubert.)
Serenade. (Moszkowski.)
Cavatina. ("Ernani.")
Spirto Gentil. ("La Favorita.")
In Old Madrid. (Trotere.)
} C. de Janon.

The above works are arrangements and original compositions for the guitar by C. de Janon. They are not difficult, yet are well adapted to display both instrument and performer, and will become popular.

Melody in E-flat.
The Musician's Dream.
} J. W. Turner.

Two works for violin and piano, the latter for two violins with piano support. The first is a tender little theme in the style of some of the folk melodies of Stephen C. Foster. The second is not so spontaneous, yet one is always glad to welcome a new work from this good and kindly old musician.

Tiddledy Wink Galop. Quis Quam.
Marjorie Polka. Kessler.
Beauty Glide Redowa. Waldmann.
Adjutant Locke's March. Rollinson.
Vienna Girl's Waltz Zierer.
Columbus Centennial Grand March. S. Markstein.

With one exception the above belong to the conventional style of compositions, which, however pretty, require no analysis; the exception is the "Vienna Girl's Waltz," which is a succession of waltzes of far more character and individuality than is common nowadays. They seem to be made up of Austrian folk-themes, and the sound of the zither is in them all. They deserve to become very popular, not only as dance music but as a light selection for the drawing room. As regards the last piece of the above list, we must add that we have not yet discovered where the "grandeur" is situated and trust that the centennial will not be held responsible for the tame music of the work.

Peer Gynt. Grieg.

This work has become very popular in America this season in its orchestral shape, and we are glad to see piano transcriptions follow; but the exciting tone-colors will be missed somewhat. This arrangement is for our hands and is quite effective, having been made by the composer.

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EDITORIAL ARTICLES.

By Louis C. Elson.

GREAT MUSICAL EPOCHS.

Music is at once the oldest and the youngest of the arts. It is the oldest, for primeval man probably sang when he was pleased, as naturally as a cat purrs under like circumstances. It is the youngest, for the proper combination of parts, which is what moderns generally understand by music, probably arose as late as the 13th century. In yet another sense music may be said to have had its beginning when the intervals were scientifically demonstrated. Pythagoras did this nearly 600 years before Christ, but as this wily ancient studied in Egypt it is more than probable that he drew his theories from Memphian or Theban sources.

This theory has been pushed into the realms of fact by the discovery of two ancient Egyptian flutes by Mr. Flinders Petrie, which produce something very like our diatonic scale, which would place the roots of our musical system far back in Egyptian antiquity. It is strange that the world was contented to go on for ages after this good foundation with mere unison work, yet few can understand the variety which can be given even to monophony by the employment of various scale forms. The ancients possessed scales in great variety, and even today we find beauty in them as filtered through the Gregorian system (and the changes of Glareanus) or as they are preserved in certain folksongs. But it was the rise of the Christian church which formed the next great epoch after Pythagoras, and the singing at the evening meals (the Agapae or Love-feasts) went far beyond the Greek skolion or banquet song on which it was founded, and resulted in a chorus singing which was probably in advance of anything that the world possessed before it. The epoch of Gregory (about 590 A. D.) is the next bright spot in the evolution of our art, for now the old complexity of melodic progression was reduced to something like simplicity. It is more than probable that part-singing had already come into existence at this time, but it was the rough and crude succession of fourths and fifths which was afterwards formulated under the name of "Organum" by Hucbald, in the tenth century. The next century saw the evolution of the solfeggio and sight-singing at the hands of Guido of Arezzo. It was probably but a few decades later that true combination of voices in counterpoint of the first order took place and the old English, or Flemish, monks, brought into being the real art of music. Yet the earliest name that is found attached to part-music is that of a Frenchman;—Adam de la Hale. But de la Hale's works are scarcely to be classed as contrapuntal and he seems to have followed no known law in his progressions. Nevertheless such works as his, particularly "Robin and Marion" which may be spoken of as the earliest opera, could not help leading to a system of combining different parts or voices. These were the chief epocns that preceded the beginning of actual music, and all the wonderful acoustical discoveries of the ancient Chinese, and the Scriptural music, on which so many clergymen love to found theories, were merely blind alleys, which, when we try to follow them out into modern music, display the warning sign,—"No Thoroughfare.!"

MUSICAL NOVELS.

There are, among the many who take up the study of music, and the many more who take an interest in the art, a host who desire to be fed on sentimentality and imagine that it is one of the fittest adjuncts of tonal work. These misguided ones never hear a beautiful musical work without desiring at once to know "its story," and they imagine that to every such composition there must be joined some personal anecdote. It is to this large, but misguided, public that the musical novel is generally addressed; it gives them every possible anecdote regarding musical compositions and their creation, and where no such anecdotes exist, it invents them. The influence is a most baneful one. Pure music can be enjoyed without any knowledge of the circumstances of its production, but if, *after* learning a noble composition, one desires to study its history, and something of the composer, at least one should seek for the original truth, and not allow fancy to run riot. The chief fault to be found with most musical novels is that they mix truth with fiction in inextricable confusion. "Charles Auchester" is a type of such a school of writing, and has done probably, as much harm as any quasi-musical work ever written. Musical students imagine a vague Mendelssohn, and an impossible Joachim after mooning over its pages. Yet worse, are those "Musical (?) Sketches" which give a false history of a special work, for they prevent a proper performance and a correct appreciation of the particular composition of which they treat.

Beethoven, for example, wrote his Opus 27, No. 2 as a Sonata in the free style of a fantasia, He had no thought of an especial romance, no regular and precise story to convey, but allowed the music to exert its true function and stimulate each one who heard it, to poetic ideas and beautiful thoughts. That each auditor should wreathe some different dream or weave some different

train of thought around it, was natural and proper, for people draw thoughts from music only in proportion to their own natures. But there comes along the musical romancer, and at once writes out a story of the "Moonlight Sonata," and brings in a blind girl, a forest in the moonlight, and heaven knows what other theatrical and sensational adjunct, and the deed is done; henceforth the noble army of musical gushers will rhapsodize about the work, chiefly because of the sentimental tale; the story will be first, the music second, in their shallow pates, ever after, and when a pianist like von Bülow confirms their romanticism by playing the work with the lights turned down, they imagine that they have "confirmation, strong as Holy Writ."

Schumann wrote a dainty little composition in which by upward progressions, by short phrases, and by an imperfect cadence at the close, he produced an interrogatory effect; most appropriately he entitled it "Warum?"—"Why?" It was one of a set of works called "Phantasie Stücke," and was dedicated to a Miss Laidlaw. But circumstances like these have no power on the musical romancer; the work becomes in his hands a proposal of marriage! Schumann is separated from his Clara; she pines alone,—so does he; the father, Friedrick Wieck, will not be moved; at last Schumann writes this little composition and has it conveyed to Clara Wieck; she looks it over, she comprehends it, and rushes to her stern parent with it; he too, reads it over; he is melted; he sends for Schumann, joins the hands of the young lovers—"Take her and be happy; bless you my children!!" Is it not all too weak and puerile to be tolerated? Yet spite of the fact that Schumann brought suit at law, whereby he finally forced old Wieck's consent, there are thousands and tens of thousands who prefer the cheap tale as given above, and love to have it related to them when listening to the Schumann composition.

Do we need the musical romance or novel? Would musical literature be prosaic without it? Not at all! Let those who require some stimulant of sentiment expressed in definite words read the letters of Mendelssohn; they will find there all possible brightness, daintiness and sweetness. Then, if they desire something with a fiercer "tang" and a more sardonic humor, let them read Berlioz's autobiography and memoirs. Do they desire a drama? The life of Mozart or of Schubert will furnish it. Is a love story necessary? The story of Robert and Clara Schumann is as full of true romance as the story of Abelard and Heloise, or of Petrarch and his Laura. If a tragedy is needed, the lives of Stradella, or of Wm. Friedemann Bach have some of the elements. There is sufficient fact in the lives and letters of most of the musical composers, to do away with the necessity of intertwining fiction with musical literature at all. But even in becoming familiar with the more dramatic facts of musical history the student must beware that they do not usurp the place in his mind which actual music should occupy.

THE TECHNIQUE OF COMPOSITION.

Few persons, outside of practical musicians, have even the remotest idea of how composers work at their musical creations. There was a painting completed only a few years ago, which was entitled "Beethoven Composing," wherein the great master was represented with his eyes rolled up to heaven, and *two fingers resting on the keyboard of a piano!* The painter must have imagined that a composer picked his melodies and harmonies out by means of the keys of the instrument. In reality, the composer works at a desk or table, exactly as if he were writing a letter, and to some who have composed very much, the fluency of writing (after the idea has once been formulated in the mind) is as absolute in the one case as in the other.

Schubert, for example, wrote songs as rapidly as his pen could fly. He would arise from his bed at night, if suddenly seized by a musical thought, and immediately write it down in full, after which he would return to his slumbers. Once in such a case, he seized the ink bottle, instead of the sand with which he intended to dry his hasty writing, and poured the entire contents over the manuscript. But the best proof of the true composer writing without the presence of the musical instrument is found in Schubert's composing "Hark! Hark the Lark" on the back of a bill of fare, in a Viennese restaurant, far from any piano. Schubert very rarely changed anything in his manuscript after it was once completed, almost the only exception being his ninth symphony (C major) in which there are some wonderfully beautiful interpolations. Beethoven on the other hand made constant changes up to the moment of printing,—and even after. Beethoven, instead of picking out his melodies with two fingers as represented in the painting mentioned above, really did the greater part of his composition in the open air, jotting down each musical thought in a memorandum book, whenever it came to him, and it was no unusual sight to see him stop in the midst of a street in Vienna, and write some phrase which had just occured to him, while the larger part of the ninth symphony was written in the branches of a tree which still stands at Schönbrunn, just outside of Vienna. One of the most interesting contributions to musical literature is the work by Nottebohm, in which the phrases contained in these memorandum-books have been collected, and it is a useful task for the musical student to compare the original rough drafts, with the finished compositions as we know them, for it thoroughly inculcates the lesson that Genius has an infinite capacity for taking pains.

An orchestral score is not usually composed spontaneously but is built up piece meal. The composer generally schetches out the string parts, which are the back-bone of the modern orchestral works, jotting down such passages as he knows are to be wholly brass or wood-wind, in their appropriate places. Now he adds other instrumental touches along this musical skeleton until it begins to assume its perfect shape. This is the general procedure although there are exceptions. When Mendelssohn visited the Isle of Staffa in the outer Hebrides, he was so impressed by the wonderful Fingal's Cave, that he at once jotted down twenty measures in full orchestral score, and sent them to his sister Fanny as the best explanation of how the island impressed him.

These measures afterwards became the chief theme of the "Hebrides," or "Fingal's Cave" overture. After this he more than once displayed his mastery of the technique of composition, by writing entire orchestral scores complete at once, filling in each measure as he went along. But nothing is gained by this and it was mere display to compose in this manner. As regards the musical handwriting of some of the composers, we can add that Beethoven wrote an abominable scrawl, almost illegible; Mozart wrote a dainty, but almost microscopic set of notes, and Wagner was probably the finest and most perfect writer of them all, his manuscript being as clear as copperplate. It would make a very interesting addition to musical literature, if some one would write an essay upon the "Musical handwriting of the great Composers" and give specimens of each.

A PLEA FOR THE BASSO.

An extract from L. C. Elson's forth-coming book "European Reminescences."

Is there any reason why the possession of a bass voice should indicate depravity and general wickedness? At the first glance the reader might readlly answer—"No!",—but if he will look over all the various opera plots and librettos he will see that bass singers have been metamorphosed into villains, by musical authors, with surpassing unanimity, so much so indeed, that the phrase, "a villain of the deepest dye" might readily be changed into "a villain of the deepest voice."

Verdi has set the fashion for the modern school in his Count di Luna, (a title which might be freely translated into the Count of Lunatics) who is as bad as bad can be, and the more wicked he becomes the deeper he sings. He has a strange predilection for roast gypsy, and 12-8 rhythms. He is not successful in love,—very few basses are, but he is in accord with all his tribe of deep vocalists in being rich and powerful. The basso (in opera) is so generally obnoxious that he almost always drives the soprano to insanity or death, but this has one mitigating feature, for the crazier she gets the better she sings, and her death is always preceded by a grand aria full of trills and chromatic runs.

Mozart seems to have felt some pity for the non-success in amatory matters, of the vocalist of low compass, and he allowed his baritone to succeed in a couple of thousand love affairs, but the depraved character of the low-pitched singer was not elevated by him, and Don Juan is finally escorted to a warm realm, which, according to the operatic librettists, must be crowded with basses and baritones.

Meanwhile the tenor pursues the even tenor of his way, in paths of purity and propriety. He is always beloved by the soprano, he is also always hated by the basso. In the realms of the Italian opera there are no villains who can reach high C. The higher the voice the higher the character.

It may have escaped the notice of many, but Wagner has broken the fetters which forever bound the tenor to virtue and the basso to vice; he has also given the basso a chance in his love affairs. The Flying Dutchman is a bass-baritone who wins his lady, to the exclusion of a gentleman with a voice of higher range who has previously courted her, and this is one of the very rare instances in which the bass cut out the tenor. We know that occasionally a very high minded basso profundo appears upon the stage, but you will notice that he is always a priest, and therefore condemned to celibacy.

In real life we have sometimes met people with deep voices who were not bloodthirsty, and who were not priests, and some of them have even been looked on favorably by the fair sex. Cannot we have something of the same sort on the operatic stage? Give us a hero or two with a deep voice. Let us plead with the librettists of this end of the century to give the basses a chance!

EDITORIAL PARAGRAPHS.

By G. H. Wilson.

Except among the educators our chronicle is one of Summer music, yet how excellent is this Summer music which in New York and Boston is so plentiful and appreciated. In the metropolis the orchestras of Mr. Thomas at Madison Square Garden and Mr. Seidl at Brighton Beach, made July a period not of hardship but of enjoyment, for those who could not leave the city, while the last named resort became a mecca for many a musician exausted with teaching and missionary work in the wilds of the slowly awakening west. Mr. Thomas has been giving more popular programs than Mr. Seidl. Something akin to his old Central Park Garden lists and with their accompaniment of edible and liquid delights. At the ocean resort on Coney Island, which the writer visited for the first time one day in July, music is served in an an attractive and artistically admirable Music Hall, which the Brighton Beach Company erected three seasons since, if not at the bidding, at least with the co-operation of the Seidl Society whose propaganda was both startling and artistic. Never before in the annals of watering place music was a grand orchestra projected nmong the "combers" of the ocean; there is no parallel to the Brighton Beach Concerts, either at the other Brighton, at Boulogne or on the Riviera.

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The Seidl concerts began on June 27, and while patronage of them has not been commensurate with their merits the proportion of the multitudes who flood upon the beach who attend them is greater this season than ever, Directly at the water side is Music Hall, the sea furnishing a fundamental harmony which seems never to contest that of Wagner or Beethoven. Mr. Seidl's programs are interesting. All schools are represented nor is there undue domination of serious kinds; there is place at Brighton Beach for Gillet and Wagner, but let it not be thought that they have equal performance there. Novelties abound, the list for this season, including a waltz from Tschaikowsky's new ballet; a new waltz by Nicodé; Symphonic Poem, "Death and Glorification," Richard Strauss; Symphonic Poem, "Ireland," Augusta Holmes; Slavonic Rhapsody in G minor, Dvoràk; Suite, "Baden Baden,"

H. R. Shelly; Symphonic Poem, "Libes-Nacht," Scharwenka.

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Mr. Seidl also presented an arrangement of his own of the intermezzo from Mascagni's "Cavalleria Rusticana." It is said that permission to orchestrate this music was given Mr. Seidl by Mascagni's publishers, it being their pleasure to withold the original score of the work. We do not justify this act of Mr. Seidl's. Mascagni should have the fairest possible treatment in this country where he is entirely unknown: to serve him in "arrangements" before he has spoken himself is rude and inartistic. When he is dead the Aberts, Bachrichs and Essers can top his tomb with their own ingenuity, but not now, gentlemen.

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A Westerner who sits twice daily in the balcony of the Brighton Beach Music Hall, the ocean on his right and Seidl at his feet, urges his brother musicians to drink with him through a whole summer the reviving draught of orchestral mead. The idea is a good one and we doubt not the hotel people would negotiate favorable long term rates with such followers of music as will make affadavit to their lack of privileges ten months out of the twelve. Why not make Brighton Beach a mecca and urge all railroads to grant a special pilgrim rate?

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The pedagogues were very sportive during July. At Hartford Conn. conviened for the second time the teacher of that state. Papers were read, music was given, and, we dare say, an occasional health was drunk there. Connecticut people are very much in earnest in promoting their local association. They seek out good writers for their essaysts, and give attention to even the lesser concerts of a four day's session. Included in the performances this year were the following new compositions by Connecticut composers: Serenade for Piano, Violin and Cello, J. S. Camp; Indroduction, Air and Rondo for Violin and Piano, W. E. Haesche; Barcarolle for Violin and Piano, Isidor Troostwyk. Gounod's "Redemption" was performed by an excellent chorus, and the Germania Orchestra of Boston: the conductor was R. P. Paine of New Britain, who next season will direct the destinies of the Hosmer Hall Choral Society of Hartford. The men and women of Illinois met this year at Jacksonville, those of Michigan at Grand Rapids. Music at these gatherings was confined to the efforts of individual artists and choirs. Within the New York State Association there is an earnest feeling: The annual meeting was held at Utica. Local choirs assisted and among the works performed was Arthur Foote's "Wreck of the Hesperus."

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The Bayreuth Festival of 1891 began on July 19, with a performance of "Parsifal," "Tristan and Isolde" was given on the 20th and "Tannhauser" on the 22nd. The quaint Bavarian city was crowded with visitors, among whom, unfortunately, were some who came unprovided with tickets for the Wagner Theatre. Full cable accounts of the opening days were published in New York and Boston papers, the excellent Mr. Finck of the New York Evening Post having apparently a reserved seat in the telegraph office at Bayreuth, where he sat at the bidding of a press syndicate. It would appear that the performance of "Tannhauser" given for the first time at Bayreuth in the Paris version, was somewhat disappointing as to its vocal features: pictorially and scenically it more than satisfied the most exacting. "Parsifal" and "Tristan and Isolde," the latter with Max Alvary as Tristan, are reported to have been splendidly performed, to have maintained the prestige of the institution in all particulars. The Festival continues for four weeks.

In the September Herald a full estimate of results will be printed.

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A Chicago despatch calmly announces the musical features of the dedicatory exercises of the World's Fair to be:—"America," with full chorus and orchestral accompaniment; "Star Spangled Banner," with full orchestral accompaniment; commemoration ode, set to music, with full chorus and orchestral accompaniment; cantata, arranged expressly for these ceremonies; Halleluja Chorus, and national salute of forty-eight battery volleys." We are glad to know this. The forty-eight "battery volleys" we expected, only we feared the number might be four hundred and eighty. But what about an *arranged* cantata; does the committee think the time too brief in which to secure one made to order? But we are to have an ode. For this much, thanks. Who will 'arrange" the cantata?

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Nuggets: Anton Rubinstein in July, gave a recital for the benefit of an artist in distress, which his secretary and admirer, Alex McArthur says was the scene of extraordinary euthusiasm; the great pianist "evoked cheer after cheer from every man and woman in the place," was presented with an address, and, as evidence of the tremendous physical energy of his playing, we are told that after the concert "in the artists" room he showed me all his finger nails, every one frayed and broken, and he told me that his entire hand felt as if underneath the skin was a mere pulp."—"The accounts of the Glasgow Quartet Union show a serious deficiency as the result of the season's working," says the English *Musical News*. Such expressions are incomprehensible to the purer speech of Americans. The "season's working"! Does it mean that the Union is a consolidated distillery, or is it a trust for the purpose of controlling the production of qnadrupled tonics?—Our Scandinavian and German friends made July vocal with their national songs.—Kate Field forgets that there are American publishers from whom the native composer has received many a "bone," and not dry ones either —The sun is high and my pen is dry.

DECLINE OF THE AMERICAN VOICE.

When we note how few are the good singers before the public at this time one asks if there are to be no more American song-birds. Certainly none would imagine that the perfect voice is impossible for us, but all must admit that it has to battle against overwhelming odds. Almost all little children have excellent singing voices: as they grow up thouting she

and screaming on the playground, the unwise methods of school singing do much to impair the vocal organs. In the long run the girl has less chance to preserve her voice than the boy. In the first place by a lack of proper gymnastic work she grows up weak and nervous where the boy has muscles of steel and no nerves at all to worry him. For all there is a hard climate to contend with, but for the delicate girl with a voice see how she is handicapped in her efforts to be a singer. Almost every thing served on our tables, from the over refined flour to the creams and ices, acts against the preservation of the voice. Again the girl's dress is an insurmountable obstacle; the longitudinal bones of two or more waists—or of a corset and a dress waist—the many folds of cloth in seams and otherwise tight and hot to hem her in on all sides; the constant and intolerable pressure of the same against the base of the sternum; her throat is either needlessly exposed or is stiff in a high tight collar; and then the weight of the clothing as a whole. The chronic nervousness produced by this sort of dressing is fatal to the well being of any voice.

We live in a semi-arctic climate. The girl's bonnet is a square of velvet and a tuft of feathers, or a round hat. A boy's cap on a cold day protects his head. On the contrary with the bonnet fashionable for the last decade, the brain is shockingly exposed, the forehead is bare; the ears, throat, base of the brain, back of the head—all, are left to the currents of chill air, for the fur collar flares if indeed it is turned up at all, and is at best only a recent style: Half frozen, poor girl, for many winters—for two generations indeed—what wonder if she has a cold, if catarrh follows, and the endless variety of eye, ear, throat, pharynx, larynx, lung troubles that have severally made new specialties (and fortunes) for the medical profession. All this is fatal to the singer.

Again bad methods of singing have a large share in the decline of the American voice. For example all sorts of affectations as, singing with the mouth shut, or the lips so nearly closed that the tone is reduced to a shrill, piping, tiny sound devoid of all musical qualities.

There is an artificial way of breathing that keeps the singer constantly ill at ease lest she miss the place marked in her score as the proper time to breathe. Again, always singing too softly—as if one were to talk in aspirated, or detached, or staccato voice. Many also sing with a tone from the lips, teeth, tongue or palate, or *roof of the mouth*, or the 'head.' Many have a voice like a trombone, some like a fife, *Place aux critiques?*

Go to the next opera or concert of any singing society to hear all these tones and get rather pleasing and amusing varieties.

But any affectation is an unmixed evil, even tremolo and portamento, agreeable as they are when used in the right place. The singer feels she is not a success, she ceases to sing and so the power of singing dies out. Domestic cares and duties in their variety ought not to injure the voice: if it fails the health is below the normal and needs to be restored.

It may be superfluous to add that in the nature of things there is no adequate cause for our dreary concert rooms.

Obviously the converse of our new catalogue of ills would be what would give us a new race of song-birds of the old time perfection and beauty.—*Frances Grant Teetzel.*

Among the novelties on Edward Baxter Perry's lecture-recital programs for next season, will be "Forest Reveries," The latest composition of Mr. Ferdinand Dewey, and "The Ballad of Chita," by Mr. Perry himself, founded upon a sketch by Lafcadio Hern in the *Harper* for April, 1888, entitled "Chita: A memory of Lost Island."

KING LUDWIG OF BAVARIA AND HIS SINGER.

It is well known in Germany that the famous tenor Franz Nachbaur, who lately retired from the operatic stage, enjoyed the particular favour of the late King Ludwig II. Many interesting details of his relations with the unfortunate monarch have been given in the Munich papers recently, and will probably interest our readers:—

Nachbaur's house is crammed with costly gifts received from the king. They are mostly souvenirs relating to Lohengrin, an opera for which he had a special predilection. There is an exquisite piece of statuary by Lumbusch in Carrara marble, representing Nachbaur standing in the Schwanen Schiff, which was given him in 1870. In 1882 he received a new Lohengrin gift, the boat being in pure gold and the swan in silver, with a magnificent brooch also swan shaped, the body being a large pearl, the wings in diamonds and the beak in rubies—further a meerschaum pipe, upon the bowl of which is carved the final scene of the first act of Lohengrin, and which is described as an extraordinary piece of workmanship. But the king not only sent souvenirs of Lohengrin, but on the occasion of any first performance of any opera in which Nachbaur performed he was wont to send tokens of his regard. Thus after the *première* of "Parsifal" he sent a gold table on which was painted the Temple of the Holy Grail; after "Aïda" a similar table with a scene from that opera painted upon it; and in short a mass of portraits, rings, pins, and some half a dozen gold watches, with Ludwig's portrait painted on the back, remain as trophies of Nachbaur's triumphs and the monarch's goodwill.

In a letter received from the King, he writes, in a strain which recalls Bulwer Lytton's Romances, "we two are enemies of all that is base, and glow in the holy flame of all that is lofty, pure, and ideal—for that reason we will remain friends our life long." Nachbaur's singing "filled him with inspiration, lifted him to heavenly spheres and divine rapture." This is somewhat "high falutin"—but his admiration for Nachbaur was sincere enough, for on the singer's absence to fulfil other engagements, the time hung, as he said—"so frightfully heavily" on his hands, that he paid a large sum of money to free him from his engagements, and get him back.

One day he took the singer for a trip on the artificial lake in the famous winter garden.

"We entered a golden swan-shaped boat," says Nachbaur, "and glided along through the shimmering blue water. I was spell bound; ghostly sounds seemed as if borne through the air. The King stood upright in the boat, and was wondrous to look upon, his eyes flashing, lips tightly compressed, and cheeks alternately pallid and flaming—it was a never-to-be-forgotten moment. Suddenly he turned round like one asleep and lost in a sweet dream, and said softly: "Ah! if this were the Bay of Naples—if we could but glide over its waves as we do now, and hear the distant song of the gondoliers (*sic*)!" And he leant forward and listened. He had a great longing of which he often spoke to see Italy. Once he

decided to start, with me as his companion, for that sunny land; but at the last moment he gave up the idea, on what grounds I cannot say.

The ways of the King were strange in all things. In spite of his friendship with Nachbaur, he did not permit him to keep step with him in their walks together. "The singer must always keep one step in the rear of his King." Upon artists the King loved to shower benefits, but he was very particular that they should show themselves duly grateful. After a representation given to him alone, he expected the same night written thanks for the gifts he had made during the performance, and often remained up till daybreak to receive and read them. Woe to those who omitted to write! It was in his eyes an unpardonable offence.

Once I was called long after midnight to the King; he was suffering from a very severe headache, and I sang to him Masaniello's Slumber Song and Stradella's Prayer. At two o'clock in the morning I got back to my dwelling, and immediately wrote him a letter of thanks, for his goodness to me, and heard afterwards that in spite of his headache, he waited for my letter, anxiously expectant, and did not retire to rest till it arrived.

A few words (the king's own) as to the separate representations, as they were called. "I avoid public representations," he said, "because I can never on such occasions give myself entirely up to real artistic appreciation. The eternal rustle of late comers, the clatter ot chairs and the chattering of the public, are all repugnant to me, and completely spoil my enjoyment."

Whatever may be thought of the unlucky king's eccentricities, these remarks, it will be conceded, were made in a lucid interval.—*W. W. C. in London Musical News.*

DE PACHMANN IN BOSTON.

BY T. P. CURRIER.

Within a year, ending last April, Vladimir de Pachmann the celebrated pianist, gave eleven Chopin recitals in Chickering Hall, besides two performances in Music Hall with the Boston Symphony Orchestra. His original style, both from a musical and technical point of view seems to me so fruitful in suggestions to all who are interested in the study of the pianoforte as to deserve further consideration, even at this late day. So extended a series of concerts by one and the same performer with a single composer for a theme, was something new in the annals of Boston's musical affairs. Such an opportunity indeed to study a pianist's style is afforded in few cities of the world. Those who had the good fortune to hear De Pachmann frequently should have felt well repaid; for his mechanical resources proved well worth careful investigation, and his readings of the most poetical compositions that have ever been written for the pianoforte deserving of the deepest respect and admiration.

De Pachmann's technique, compared with that of all other pianists of note, who have visited Boston of late years, is unique. The first peculiarity that strikes one is the apparent stiffness of his arms and movements generally. His hands appear to be always in the "five-finger exercise" position; even in scale and arpeggio passages, this position is maintained with uncommon persistency. To watch them is almost to cause one to disbelieve his ears. It seems impossible that these somewhat "pudgy" fingers, so awkwardly extended in a straight line with the piano keys, leaping rather than gliding from one position to another, and dropping groups of sparkling notes here and there, should be able in this manner to produce those brilliant, pearly runs, which are indelibly associated with his playing. One seldom if ever finds him throwing his fingers over his thumb, or passing his thumbs under his fingers, with that easy lateral movement from the wrist, which modern pianists generally affect. This firmly set position, however, is necessitated by his peculiar, or, one may say, old fashioned way of playing non-legato, a touch which he uses largely. Most prominent pianists of the latest schools obtain this touch, indispensable to brilliant and "carrying" effects, especially in large halls, by drawing the fingers inwardly from the middle joints toward the palm, a movement easily acquired, and one which does not interfere with the flexibility of the hands or wrists. De Pachmann on the contrary, strikes the keys from the knuckle with curved fingers, releasing each one before proceeding to the next; if he ever makes use of the other movement just described, it is not apparent to the eye. His extraordinary command over this touch, simple in itself, but extremely difficult when carried so far, enables him to employ it with every degree of strength, from the most ethereal pianissimo to the strongest fortissimo. To it mus be ascribed the exquisite delicacy and the electrifying brilliancy of all his passage playing, from the arabesques and cadenzas to the double thirds and sixths with which Chopin's music is so profusely embellished.

De Pachmann's tone is as remarkable as his touch. It is not as impressive, nor as deep and noble in quality as that of some other pianists, but it is wonderfully pure, and indescribably fascinating. Under his wonderful hands, the piano sings a melody with almost the expressiveness and continuity of the voice; while the accompanying harmonies, become a soft musical undercurrent, always clear, yet never overpowering. A noticeable feature of his delivery of a passage of chords, where, as in the middle part of the nocturne in G minor, the top notes are especially melodic, is that he sounds those top-notes first, in appoggiatura fashion. This is an unusual and effective way of throwing the melody into greater prominence, and is so skilfully done as to be scarcely perceptible. His sense of rhythm is nothing less than extraordinary. In tempo, accentuation, and his use of the rubato, particularly in the dances, he is beyond criticism; while the intense delight he takes in this class of Chopin's works serves to make his renderings all the more entrancing. The manner in which he plays the bass accompaniments of the waltzes, and mazurkas, is a particularly valuable lesson to the student. They are so delicately, so evenly played! The first beat is clearly defined, and the second and third are always distinctly heard, however lightly touched. Though most of our first pianists are well versed in this important feature of pianoforte playing, De Pachmann through the keenness of his rhythmic instincts, and his extreme sensitiveness to musical effect, is unsurpassed. What seems to me on the whole the greatest characteristic of his genius remains to be spoken of: his faculty of listening to his own effects with the ears at once of music-lover and critic. This faculty may be considered the distinguishing attribute of every great musical performer. It is the one branch of the art of performing, however, that is almost universally neglected by the vast army of amateurs, and not a few ambitious professionals, as well. How many of these lesser lights, to

whom the public is so often called upon to listen, evince through their readings(?) even a partial knowledge of musical effect? Very few. The great majority, through the meaningless manner in which they play or sing the notes of a composition, prove that they have little if any comprehension of this indispensable part of musical performance. In no branch of the art is the absence of this faculty more painfully apparent than in that of pianoforte playing. True, this is partly owing to the inherent coldness of the instrument itself; but that is one of the strongest reasons why it should be more assiduously cultivated by pianists.

De Pachmann seems entirely unconcious of the technical side of his own performances. When at his best, he is wholly absorbed in the music he is performing; and his senses are as deeply thrilled by the wealth of tone he evokes from his instrument, by the joy, the sorrow, the passion suggested in Chopin's tone-poems, as are those of his most sensitive hearers. It may well be said that it is given to but few to touch this highest point in the art of musical expression, It is not however, a thing beyond the reach of cultivation; even those who are not especially gifted can accomplish much by study.

Although De Pachmann has demonstrated beyond a doubt his greatness as an interpreter as well as executant of Chopin's music, the extreme variableness of his moods during this series of concerts frequently made it difficult to believe that this was the case. A player wholly dependent upon the inspiration of the moment, his readings, particularly of the larger works, often fell far short of what was to be rightly expected of him. There were times, too, when his eccentric actions while upon the platform, (of ogling his audience, praising or disparaging in pantomime and not seldom in words his own preformances) bore too strong a resemblance to buffoonery to be condoned, besides interfering seriously with any attempt to consider his work from an artistic point of view. This side of the erratic little Russian was certainly an unfortunate one. Doubtless it proved a capital thing for the box-office; but, as was well said by a prominent musician who deeply respected his genius, he is too great a pianist to require any such circus-like advertising. It must be admitted that his performances of the lesser works were almost invariably delightful and beyond criticism. But that he seldom rose to the level of expression demanded by the Sonatas, the Fantaisie, the great Scherzos and Polonaises, may be taken as an intimation that the times when his moods were serious, were few and far between. It was not until the last two recitals of all, that he clearly proved himself the possessor of sufficient mind and intensity of purpose to reveal the full meaning of those greatest fruits of Chopin's genius. Then at last he played as one under steady inspiration, evincing a largeness of conception, and a degree of earnestness and manliness that were as welcome as they were unexpected. On these occasions his performances thoughout stamped him as one of the great pianists of the world. It is safe to say that his readings of the B flat minor sonata, the Fantaisie, the C-sharp minor Scherzo and the G minor Ballade, have seldom been equalled; certainly they were of an unforgettable kind.

Altogether De Pachmann's visit to Boston cannot have failed to leave behind it a strong and lasting influence for good. His readings of Chopin have proved of inestimable value in perpetuating trustworthy traditions concerning the proper interpretations of that master's works; and his chaste, elegant style of playing itself, (by no means lacking in breadth and passion,) coming at a time when long familiarity with the so-called orchestral style made it a distinct novelty, has been as instructive as it has been entertaining He has forcibly reminded us that of late years there has been too much "pounding" and too little playing. The enthusiastic devotees of this latest phase of the art have striven so hard to imitate and emulate the colossal effects of their idols, Liszt and Rubinstein, that they have to a serious extent lost sight of that important side of it, of which De Pachmann is an example equally great in his way. Not but that there are many noble disciples of those masters, to whom every detail of the art is sacred; Rummel and Friedheim, for instance, whose work may be considered in another article. But to keep the pianoforte from gradually falling into disrepute as a solo instrument, we need at the present time many more De Pachmanns. All praise then to this great artist. May he visit us many times yet.

N. E. Conservatory Items.

Sig. Ferruccio Busoni—We had hoped to give our readers a cut of the portrait of this distinguished Composer and Pianist, who has become a member of the Faculty of the Institution; but delayed mails have interfered with our plans.

Sig. Busoni was born near Trieste, Austria in 1864. He showed remarkable musical talent as a child and was presented to the public of Vienna and other cities as a musical prodigy. Afterwards he made a thorough study of Pianoforte and Composition with G. Sgambatti the celebrated Roman musician. He spent the years of 1885–87 at Leipzig, Germany, studying Composition and occasionally appearing with success as a Pianist. From Leipzig he followed a call as professor of Pianoforte in the Academy at Helsingford, Russia, where he remained two years. In the summer of 1890 he distinguished himself at the International Contest for the Rubinstein prize, held at St. Petersburg, Russia, for the composition and public performance of a Concertstück for Pianoforte and Orchestra and a Sonata for Pianoforte and Violin; he received the prize of 5.000 francs, given every five years by Rubinstein. He was immediately engaged, mainly in consequence of his success on this occasion, as professor of Pianoforte for the Imperial Conservatory at Moscow, where he has since been teaching. Though still young he is a very earnest worker and is generally recognized as one the most promising composers of the younger generation; at the same time he has the reputation of being a concert pianist of the highest order. He is expected to arrive with his wife the latter part of August, and will enter upon his duties in connection with the Institution, at the opening of the Fall Term September 10th.

The election of Mr. Frank W. Hale to the office of General Manager — Mr. L. S. Anderson late Business Manager having resigned — will meet with the hearty approval, we are sure, of all who know him.

A marked business capacity, a thorough knowledge of the Institution and its management, a frank genial bearing, and general recognition as a successful teacher and inventor—all

these things peculiarly fit him for the important position to which he has been called. Mr. Hale has had charge of the department of Tuning Pianos and Organs from its organization and the phenomenal success which has marked its history is chiefly due to his enthusiastic efforts. He has also been one of our most popular and successful teachers of Harmony and was one of the original members of the Directory Committee, in which capacity he has had much to do with the conduct of affairs ever since Dr. Tourjée's failing health necessitated a transfer of the care of the Institution to others.

He will continue to give his personal attention to the supervision of the Tuning Department and will teach the advanced classes. We think the Institution is to be congratulated and anticipate for the new manager a most successfu career.

THE REUNION OF 1891.

The Annual Reunion and Banquet of the Alumni Association of the N. E. Conservatory of Music, was held Monday evening, June 22nd: Mr. R. H. Dana, Mr. and Mrs. Carl Faelten, Mr. and Mrs. Frank Porter, Mr. Frank Morse and Miss Elizabeth James received the guests, the number presen being unusually large.

After an hour of pleasant social intercourse in the parlors those present took their places in the Dining Hall where a delightful banquet was served. At each plate was a dainty Souvenir containing the Menu and Toasts; the latter were in the following order:—

Mr. Louis C. Elson, Toast Master; Our Trustees, Mr. Richard H. Dana, "Long days be theirs"; Our Future, Mr. Carl Faelten, "Look forward, and not back and lend a hand"; Our Influence, Rev. Chas. A. Dickinson, "There is music in heaven because there is no self-will. Music is fit for heaven"; Our City, Mr. Alfred Hemenway, "Boston State-House is the hub of the Solar System. You couldn't pry that out of a Boston man if you had the tire of all creation straightened out for a crow-bar"; Our Faculty, Mr. Frank W. Hale, "Though with patience we stand waiting, with exactness grind we all"; Our Alumni, Mr William MacDonald, "The Faculty is growth"; Our Youngest '91, Miss Louise Dale, "Delightful task, to rear the tender thought. To teach the young idea how to shoot."

The Post-prandial exercises were introduced by Mr. Frank E. Morse, President of the Association, who in well chosen words welcomed the guests of the evening and introduced that inimitable toast master Mr. Louis C. Elson, who said

Ladies and Gentlemen:—It has come to be the custom among civilized nations when several are gathered together to eat, that there shall be chosen a few victims who shall be offered up on the altar of dyspepsia and speech-making. For them the soup hath no charms and even the ice cream passes unheeded by. Their coming speech hangs like the sword of Damocles, over their meal and ruins half their appetite and all their digestion. To-night I find myself one of these victims, indeed I may say the chief victim since I have the honor to be Toast-Master.

The savages had a better plan, after eating they went to sleep; I shall not however, let you go to sleep, but shall rather give you an antidote for "going to sleep." Of course we all desire to have art for art's sake in this Conservatory, yet a little admixture of bread and cheese is also desirable. I suppose such men as Morse, Porter and Mahr live on Dominant Seventh Chords, while Whiting may exist even on Diminished Seventh Chords. But we heavy-weights need more substantial nourishment. To the Business Management we owe the means of procuring the alimentary adjuncts of our musical career. Mr. Dana is the gentleman who watches over this and sees that checks are mingled with our notes. He is to guard us against living entirely upon a "note-meal" diet. I call upon Mr. Richard H. Dana to respond to "Our Trustees."

After a feeling tribute to the founder of the Institution, Mr. Dana referred to its present needs and some encouraging evidences of an awakening appreciation of the work and possible future of the Institution, and said in concluding:—

I don't know of any work which on the whole would be more satisfactory to me in looking back upon it at the end of my life than to feel that I had had some hand in founding this great Conservatory here in Boston, and thus enabling the thousands of pupils from all over the country to obtain a musical education. I should like to feel that I had done something to put it on a good basis. I dont believe anything would give me more satisfaction to look back upon than this.

With the best wishes for the Alumni, we desire that they will come to our aid and that wherever they go they will carry the good name of the N. E. Conservatory; that they will meet together with Alumni and friends of the Conservatory in the various cities and villages where they live, and that they will do all that they can to help us. We wish you the best success; and I think I may say that the Conservatory has never been nearer success. It is said to be darkest just before dawn, and so I believe that there is dawning upon us a bright and glorious future, and that the dark days we have passed through this year have only been the prelude to our most bright and glorious day.

In response to the second Toast "Our Future"—

Mr. Faelten spoke at some length of the needs of the Institution and of the advance which can be made as soon as the necessary money is supplied. In closing he said:—

It has oftened been queried by our fellow musicians in Boston why we do not do this and that—why not have our entrance examinations much stricter, why not insist on pupils remaining three, four or five years, etc., but of course we could not change these things unless the Institution had funds to fall back upon. Now supposing the time had come when we had the money of which we have been speaking—a little sum of a quarter of a million dollars—we could do the following things; first, in order to raise the standard, we could cut down the prices so that pupils could study a longer term with us than they do now. Then by making the classes smaller we could give more advantages. Anybody who knows what Conservatory work means, knows the difference between the work we do and the work done by private teachers, as to the thoroughness with which we give pupils instruction not only in one branch, but in the many collatoral branches which are essential to a general musical education. Now in Europe these additional branches are either very low in price, or are not charged for at all (of course I am speaking of first class schools only, like Paris, Berlin and Brussells); the pupils pay the round sum of three or four hundred marks, or they pay nothing, and they get all their instruction, not only in their special branches, but in Harmony, Theory, Counterpoint, etc., free. So as we have been saying, if we can do something in this line, we shall be able to require more study from our pupils. The study of Composition has not been extensive enough. We are looking for a school of American Composition, this is just the place to start it, so that we may have our composers educated in this country and not compel

them to go over to Paris or Munich, to come back French or German composers. Other improvements could be introduced if we had a little more money. We want to reduce the charge for Organ practice, we want to help largely our Beneficent Society that is struggling along with a very small income; there ought to be $100 000 given the Beneficent Society, the interest to be used in helping needy pupils.

Then we could also introduce a special school for Wind Instruments, which is very much needed. There is in the country no opportunity for the study of orchestral instruments. Pupils come here to study Piano, Voice and Organ, and a few study Violin, some of them very successfully as has been shown to-day, but in Violoncello we have had but one pupil the whole year, and she unfortunately left before the term closed. So with Double-Bass, Flute, Clarinet and Oboe, we very seldom hear them in Sleeper Hall. In order to have a school for these instruments we must do as they have done in other countries, that is, not only give instruction free, but offer special inducements for pupils to study. All this would be very important to the future musical life of this country, as to-day in all our orchestras most of the men have to be imported from Europe.

Then there are still more improvements to be made when we get the money, though we need not be ashamed of what we are doing to-day; our school has this afternoon given a public performance which was very creditable and an evidence of what we might be able to do if we had a suitable endowment.

The future of this Institution, which has such an excellent start, and which will be enlarged and strengthened next year by the addition of a number of prominent musicians to the faculty, can but surpass our brightest hopes and expectations if the people of Boston and its friends generally unite to place it upon a firm financial basis.

I have tried to make myself as clear as possible, I dont know how well I have succeeded. There is certainly no place in America so well adapted for a Conservatory of Music as this city, with its fine Symphony Orchestra, its Handel and Haydn Society, its most excellent Chamber Music organizations, equal to any on the other side, and its many other attractions in the way of opportunities to hear the great soloists who come to visit Boston, etc. Indeed no other city is so much a centre of musical and literary influence and it is fitting that here the plans for a school of Art worthy of the name and worthy of our great country should be fully realized.

In introducing Rev. Mr. Dickinson, Mr. Elson said:—

It is fitting that on this occasion we should think of those who have passed from us. Their memory cannot be an altogether sad one for their life work was well done. The reminiscences of Dr. Tourjée and Mr. Emery cannot bring us gloom, but rather give a chastened light to our festivity as we remember that we are carrying on their work.

The old Egyptians, at their feasts, sent around the image of a corpse and sang, as it was passed from guest to guest, "Look upon this, you will be like it after death; therefore, eat, drink and be merry now."

We look with higher, nobler feelings, upon the faces of those who have gone from us, and they imbue us with more serious, more earnest, more lofty thought, a thought that leads us to the highest mission of music, its connection with religion, and of this an abler tongue than mine shall speak. Dr. Tourjée worked constantly for a high order of sacred music. Mr. Emery had music and religion interwoven in his entire life. We could not have a better man to represent their views than the Reverend Mr. Dickinson.

After some preliminary remarks, Mr. Dickinson said:—

I do not believe I need to talk about the influence of the New England Conservatory; that is one of those things that is felt and recognized everywhere and is increasing. I remember so well meeting Dr. Tourjée at the Kineo House, Moosehead Lake, only two years ago and having a delighful talk with him about the Conservatory. I had been very much interested in it, having had the privilege of instructing the young ladies here from time to time in Mental Science, and so I asked him some questions about his own feelings with relation to the future of the Institution. He was feeble, as you know at that time, and yet he seemed hopeful. Said he "I want to establish this Institution, though I dont know as I shall live to see my dream realized, but we can afford to wait, the public will think as we do by and by. We are trying to teach our pupils to sing with the heart and with the understanding". That thought leads me to say with reference to what may be called "The relation of Music and Morals," that the N. E. Conservatory is destined to revolutionize the standard in some of our Churches, and as a minister of the Gospel I feel deeply interested in that revolution. For the past eight or ten years I have had a good deal of experience with artists and choirs, I know a great many of them personally and I must say that I am confident that we must change our standard of church music if we are going to have an influence over the great mass of the population. The fact is we have got to unite character and soul with art. We have got to understand that before we can impress people with our art we must have that art associated with character.

Just as soon as we get this idea into our minds, all these higher gifts, Music, Poetry, the Fine Arts, become the channels through which we are to express our best selves; and this was Dr. Tourjée's idea always. These are God's best gifts to men, and when we have them we are to be proud of them; when we have them we are to use them as Jenny Lind used her gift; when asked one day why she always sang straight to people's hearts she replied, "I dont know, I have always believed that God gave me my gift and it has always been my duty to use it for him." Just as soon as that thought takes possession of us, all service achieves its best results.

There is nothing like impressing ourselves in a practical way upon the public, by making our ideals powers in the community and showing by actual work of some kind what we really believe.

Now I do not want to detain you longer with these more serious thoughts, I do want to say here, however, what seems to me to be just a tribute to one who certainly was dear to all who knew him. It was my pleasure to know Dr. Tourjée for two or three years only, but I did get a great inspiration from him which I would give you. It has been my privilege to enjoy and, in an humble way to carry out some of those thoughts that I believe were original with him in regard to church music. I have a theory that eloquence and music, that is the pulpit and the choir—the minister and the minstrel, if you please, should go together, hand in hand as one, that one should supplement the other. I am talking from the standpoint of a minister, and I believe they ought to go together and that whenever the one is estranged from the other; whenever there is a difference between the two ends of the church, so called, the best influence is lost entirely.

If we come here merely to acquire an accomplishment by which we shall amuse and please people, we have come far

short of our calling and duty; but I am sure we have come for something else. We have worked during these years of development and discipline that we might make somebody not only a little happier, but a great deal better. If we can get that idea and live up to it, as I trust the representations of the Institution have lived up to it, then we shall exert an influence that will tell.

The next Toast "Our City," was responded to by Mr. Alfred Hemenway, who spoke in a way that excited much amusement, in closing he said:—

"I notice that my subject refers to the State house and I suppose I must stick to it. You are interested in the State house, in so far as you may get an appropriation there, if in no other way. That reminds me that Massachusetts has made appropriations for educational institutions, as for instance in the fifties, there was a petition pending before the Senate for an appropriation to the Museum at Cambridge, Benjamin F. Butler of Lowell was then in the Senate; he opposed it because he said he did not want to tax the people to contribute to the founding of a bug college. There happened to be quite a witty senator in that body who replied to Mr. Butler saying that he was not surprised at the sensitiveness of the gentleman from Lowell, because he did not doubt that he had fears that he might find himself with a pin stuck through his back and labelled a bug—*a humbug*. (laughter). But they were persistent and an appropriation of $50,000 was finally made. And in closing let me hope that the state will pay something of the debt which it owes this Institution in a peculiar way. Prof. Norton says that the State of Massachusetts can never repay the debt it owes any educational institution, but at least if it cannot repay it, it can aid the Institution and I hope the time will come when the State of Massachusetts will help this Institution pecuniarily; then we citizens of Boston will be like St. Paul, "citizens of no mean city."

At the close of Mr. Hemenway's address, Mr. Elson read a very bright poem bringing in many hits at several members of the Faculty, after which Mr. Frank Hale responded to the toast " Our Faculty. "

In coming back to the Alma mater you are coming to shake hands with old friends and old teachers, and while it may be of great interest to you, while you may look forward to it during the whole year, I can assure you that there is not one that thinks any more of it than do the members of the Faculty. Personally it is to me the greatest pleasure and gratification to see the old faces return and to see in them the evidence of success, as I hear each one tell what new work he has undertaken and how well he has accomplished that work. As I look at this matter it has always seemed to me that the success of the Faculty of this Institution is mirrored in the Alumni Association; that the success of each individual teacher here must depend entirely upon the success of the pupils they are sending out whether they be graduates or not. You are all the product of our best effort—to you we look for our success; if you fail, we fail. If we are not able to implant within you sufficient knowledge of this Art, if by our best efforts we are not able to impart to you such a knowledge of the subject that you in your turn can impart it to others successfully, then we fail. Therefore the Faculty of this Institution stands before the world as you stand, and to me this is a very serious matter. And when you come back and say, we are successful, the work we have attempted to accomplish we have succeeded in, we are receiving recognition and commendation from all sides,and it always makes me feel happy; then I say to myself, the work we are doing here day by day is not in vain; we are not working for a mere pittance of dollars and cents, we are working for something that is benefiting humanity.

We come before you tonight a broken band; one of the noblest of our men has gone out from our midst, with the founder of this Institution another dear friend has gone, but he lives, he lives in your Alumni Association—drop by drop his life forces went out into your veins and there will remain ever increasing, wherever you go. Mr. Emery's work goes with you If it were not for this thought it seems to me I could not endure this daily drain, but when I think it is benefiting humanity, when I think that the forces within me are reaching out through you into the whole world, then I say the work is a good one and I will continue doing what I can feeling that the world is better for my having lived in it. And so when you come back here with fresh courage you cheer the Faculty and I can assure you there is nothing that gives me more pleasure. There is a great work to be accomplished and we look to thls Alumni as the strong right arm of this Institution; as you go into every part of this great country and spread a knowledge of the Institution and its work you can do more than all others to awaken and establish confidence in this Institution.

Will you not welcome most tenderly the new class that goes out from us to-night; they are our best efforts. We have done for them during the past year all that we have been able to do and I ask you now that you strengthen one another in this work; and as time goes on and this organization increases let it increase as do similar organizations among collegiate Institutions; let it remember its Alma Mater and give her the support that will assuredly make this Institution a worthy monument to its founder."

Ex. Gov. Smyth of New Hampshire, being enexpectedly called on by the toast master, responded in a humorous vien which caused much merriment:—In closing he said;—

I have taken a deep interest in this Institution the past years. When invited to become a Trustee I said no, but I was told there was nothing to do but go down once or twice a year and see these handsome girls. This was interesting, and for a few years it proved to be true, but recently I found that another duty was to sign notes and I am informed that the next duty is to pay them, but I am not going to back out. My young friends I wonder if you realize all the advantages you have here? Such advantages as no people ever did enjoy on the face of the earth, for this Institution is one of the best in the world; it is certainly the best in this country—it has had a most wonderful experience.

Young ladies and gentlemen in going out into the world, don't forget this Institution, and don't forget that while you pay for your tuition here, there have been great sacrifices made in this Institution; I know a great many men who have given their time and one who has given his time and life for this Institution. I was thinking when the Director was telling what grand things we could do if we had the money, I would like to be able to come then, it would be a heaven on earth. I must say that I am astonished that the city of Boston and State of Massachusetts which have the reputation of doing so much for Institutions of learning, should hesitate to make an appropriation to this Institution which has the credit of being the finest Institution in the land. Boston don't understand her privilege or Massachusetts either—but I have said too much, excuse me."

In annoucing the next toast "our Alumni" Mr. Elson said:—

Some of the pupils have come back as Mr. Hale has just

said. I am especially delighted to meet one of my old pupils tonight. I believe at his last lesson I asked him, "Mr. MacDonald what is the exposition of a fugue? " What is the development of a sonata? " He has escaped me for eight years, but has fallen into my clutches again tonight, and I will now resume the examination. " Mr. MacDonald, what is an Alumnus? What is he chiefly noted for? What are his habits and customs? What have you to say in answer to these questions Mr. MacDonald ? "

Mr. MacDonald.

"Mr. President and Toast Master, Ladies and Gentlemen :—

I realize that I occupy personally a very peculiar position tonight; if my memory does not fail me I think it is just seven years ago since I graduated from the New England Conservatory. Science tells us that the human body is entirely reconstructed in seven years, so I am in the peculiar position of answering to one who once was, but is no more. So Mr. Toast—Master, begging your pardon, sir. I am no longer, sir, under any obligations, sir, to answer your questions, sir.

And yet I should not speak what is in my heart to say if I did not acknowledge that the darker side of our meeting this year impresses me more than the bright side. To me those who have gone from us this year have gone as personal friends.

In July 1884, I came here to the building one morning to make a farewell call upon Dr. Tourjée, without whom I never should have completed the course. I inquired for him and found that he was upon the top floor, so I climbed to the top of the building and found him there overseeing some work which was going on; he was apparently in good health, it seemed to me I never saw him looking better. I said "I have come to say goodbye, Doctor, I am going away tomorrow and shall probably not be back for years." "Well, I am glad you came and I will give you a piece of advice, that is, do the best that you know every day, and if you make a mistake, dont try to go back and pick it up, go on trying to do something better each day." I thanked him and said goodbye; the next time I looked upon his face was at his funeral—my friend had gone.

Mr. Emery too is gone, I was not a pupil of his but I never saw him pass me in the halls without feeling that I must go to my work with a new stimulus, for having met a man who actually worked himself to death.

The Conservatory is not what it was, and this very thought of change, speaking from the standpoint of a pupil, gives me not so much a sense of gloominess as of hopefulness. It seems to me the Alumni Association was never stronger than it is today. I cannot presume to speak for the Alumni, I can only speak for myself, as for a few years it has been my privilege to look upon the Conservatory from the outside; from the standpoint of one no longer connected with it except by the attachment of personal friendship.

There are many things which the Alumni might do for the Conservatory. They might give to it money, and it needs money; they might give to it students, as they are giving to it from year to year, and it needs students; they might give to it endorsement and that is more than money; they might give to it active cooperation in its work, and it certainly needs that;—it does need all these things, but it seems to me another thing divolves upon the Alumni at this time, of far greater importance than any of these things; if there is one thing more than another that the Alumni of the N. E. Conservatory need, it is an intelligent, enthusiastic *acceptance (?)* of what may be called the Conservatory idea. If the Conservatory stands for anything, it stands for a theory, it stands for an idea; it stands for something which is to be carried out in practical illustratio n I am not one of those who believe that the Conservatory goes on from day to day stumbling into this error and getting out of that difficulty as well as it can, thus profiting by its experience. I believe the Conservatory is what it is because it is working out a theory of what it ought to be and the acceptance on the part of the Alumni, intelligently and enthusiastically of this Conservatory idea would conduce, it seems to me, to its highest good. If the Conservatory stands for anything it stands for education in Music. We send a young man to college that he may come out with a supply of knowledge, and that culture which is the result of his work there. I believe the Conservatory idea stands for exactly the same thing, and it is legitimate for us to expect that the young men and young women who go out from us each year, shall go out not only with technical acquirements, but also with that larger acquirement of culture and thorough sound training, so that when the graduate of the Conservatory is brought in contact with the graduate of Harvard, the professional musician is brought in contact with the professional lawyer, the education of one shall be as sound as that of the other, the ability of the one to take hold of life shall be as great as the ability of the other. I believe the acceptance of this idea on the part of the Alumni is the greatest service we can render to the Conservatory. Indeed is it not just such a service as that we shall render to ourselves; can we do more as we go out into the communities in which we live as we let ourselves be known as graduates of this Institution? Can we carry with us a higher thought than a thorough appreciation of what this great Institution means, of what this great Institution stands for, of what it has done for us and of what it is destined to do for musical life? If we can grasp this idea, if we can make ourselves feel that we are a part of this Institution's life, that we have a certain trust given to us which we can carry out to benefit this Institution, then we can do it the greatest service which may come in our way. If this is done it is possible for other material aid to come also, but the Trustees may call in vain for material gifts unless there be that enthusiastic encouragement on the part of those for whom the Conservatory has done so much."

The program closed with the following facetious poem by Miss Louise Dale, '91.

I have five minutes' time and but a short rhyme,
With patience, pray hear me, dear friends;
'Tis the class ninty-one, who are all full of fun,
And this for their faults makes amends.

Its praises we sing making N E. C. ring,
With our ra' and our re's in f's and in p's.
We've a ninty-one yelt, which to you we may tell,
If a naughty Philistine not anyone sees.

Our colors? you'd say, they're yellow and gray,
We use technical terms "mode and mandarin."
Our pins? Dont you see? '91 N. E. C.,
To esthetical taste they are panderin'.

We've been proud of our class, of each lad and each lass
And our stumbling only amused us,
When so green we appeared, before teachers endeared,
Who only with kindness abused us.
To them do we owe, the little we know,
Which we trust some day, larger may grow.

"Professors ye, of the N. E. C., who came down here to have a spree ;
We thank you one and all;
Tho' your heads grow gray, while we're away,
May your shadows ne'er grow small.

Most worthy trustees, our respects, if you please,
To you, we tender at leaving;
This year to our mind, most pleasant and kind,
Has the management been, and ne'er grieving.

We'd a downright good day, when tugged down the bay,
To eat lobsters and clams by the basket;
And that other day, too, when the quite select few,
Merrily camped on the grass at Nantasket.

One shadow so drear, fell upon us this year,
Our founder, upbuilder, was taken;
But we do not complain, our loss is his gain,
Yet our hearts are bereft and forsaken.

Another so true, is lost from our view,
Mr. Emery, whose impress, we prize;
Dear friends, may it be, when you we ne'er see,
Recollections like tender may rise.

Sweet melodies low, 'neath harmonies flow,
Undercurrents, such lives, in life's ocean.
To the great and sublime, these men of our time,
Have offered a life-long devotion.

I've a word yet to say, since an A. t'other day,
Called us "fledglings," sure 'nuff' tis no story;
We'll outstrip him by far, our class is the star,
Which will lead the past A's. up to glory.

The fame of the "Con." rests upon ninty-one,
My class mates, we'll show them the way,
Till we're worn out and old, no Bean-town shall hold
Ninty-one's brilliant meteors at bay;
But we'll compass the world, with our banners unfurled,
And land on the heights, forever to stay.

We've had a good time, class one, prefix nine,
And sadly we leave scenes so dear.
As Mr. J. C. D. P., one day said to me,
"'Tis trunks and a tear at the end the year."

As Coda, we name Mr. Faelten, of fame,
Who sums up the whole totallie:
That long live he may, and happy for aye,
Wish all fledglings who fly from old N. E. C.

Musical Reading Course.

Required Reading for August:—Musical Memories* by Mr. Haweis.

This is a book which in spite of somewhat severe criticism from some quarters, has been very widely read. We are sure that it has fulfilled a worthy mission which books better in logic and learning would have failed in. Like the July reading it will be found always original and interesting and really full of suggestion.

For, as noted last month, Mr. Haweis writes from the standpoint of the amateur, the lover, one passionately devoted to his chosen muse, not scared by protracted technical struggle nor prejudiced by adherence to a school nor by jealousy of any competitor. The clear, wide prospect is in his vision, he sees the great masters as the men they were, he discovers their relation to other men. to life, and knows what the world owes them, what the poet owes them, what the business man and the mechanic, the fireside, the church and the school.

Reading him thus, with our own imagination and judgment awake to percieve the things in which we are at one with him, the book will contribute a real benefit in stimulating a wholesome interest in the art for what it means and can do, not for the musician alone, not even for the amateur, but for the man, the father, and mother and the child.

* May be ordered through the MUSICAL HERALD. Price Post-paid. $1.65

Musical Mention.

NEWS NOTES COMPILED.

Franchetti, the composer of "Asrael," has been specially recommended by Verdi, to compose the opera for the "Columbus" festivities, to be held next year at Genoa. It is now stated that the municipality has signed a contract with Baron Franchetti, to write an opera with the title Columbus, to commemorate the 400th anniversary of the great discoverer's voyage. He will receive for this 35,000 lire. The first and second acts of the new opera are already completed. The municipality has now allotted the sum of 200,000 lire for the representation at the Theatro Carlo Felice. The impressario will be Pollini at Hamburg.

The fortieth anniversary of the foundation of the Vienna Conservatorium is to be celebrated with a grand fête and various festival performances. The first of October is the date this is due.

Mr. Shohé Tanaka, a Japanese student of the Berlin Academy of Music, has been making an attempt at a more accurately mathematical division of the musical scale. He subdivides the semitones and has introduced a puzzling looking keyboard for playing on his system. However it does not look so formidable as that Colonel Peronnet Thompson employed for his now forgotten enharmonic organ.

The Singing School at Berlin has celebrated the 100th anniversary of its foundation. This Institution has rendered remarkable services to the art of music. It was founded in 1791 by the harpsichord player Fasch, who had been accompanist to Frederick the Great. This School began in a very small way, with but 27 singers; but it has steadily increased since then, and now its chorus numbers from 200 to 400 voices. There are some interesting recollections in connection with the history of the Singing School. In 1796, when Beethoven was in Berlin, he took part in a concert given by this Society. In nine years this School gained 115 members, and it was the first musical association to perform Mozart's "Requiem." Upon the death of its Founder, the well-known theorist and composer Frederick Zelter was appointed Master. He was the first to make known in Berlin the great choral works of Mendelssohn and Meyerbeer. In 1827, this Singing School was in such a flourishing condition, it was able to build a Concert Hall. This Hall was inaugurated by a performance of the "Passion according to St. Matthew's" by J. S. Bach. The other Directors of this School have been Rungerhagen, H. Grell, and the present Martin Blummer. The centenary has been celebrated by a Festival lasting two days; the first was devoted to the performance of Bach's "Grand Mass in C minor," and the second to the revival of compositions by the past and present conductors.

Opinions in Paris are divided over the merits of "Israel in Egypt," but the work has evidently bored our gay neighbors. One journal writes: "The oratorio is composed of a succession of double choruses very wearisome to hear and lasting two mortals hours." Another thanks providence that the seventeenth century with its formalism and coldness is past and over. The suggestive hopping of the frogs, and "le bourdonnement des insectes" calls forth the remark that imitation music have much advanced since Handel's days. It is not easy for the French genius to love Handel.

President Hippolyte, the tyrannical negro chief of that pretentious imposture, the Republic of St. Domingo, seems to be a sort of rival to Nero. The newspapers report that he recently insulted the Ambassabors of the foreign powers, and then retired for a little practice on the flute. This over, he ordered batches of people to be shot in front of his palace at Hayti, and then, after apologising to the European consuls, he returned to his tootling.

We hear from Paris that the double bass player Franchi, who recently gave a concert was greatly admired both as a performer and composer. His "Concerto" for double bass, full of technical difficulties, won great applause.

Maestro Edward Mascheroni has been appointed director at the Scala. The committee asked Verdi's, Boito's and Barzini's advice and they chose Mascheroni. It is to be hoped that the new director will be equal to his difficult position, and do justice to the high opinion these authorities seem to have of his capabilities.

Joseph Wieniawski, now giving pianoforte recitals in London, is a brother of the late Henri Wieniawski, so famous as a violin virtuoso. Henri was giving on one occasion a concert in a German town, and was

much concerned at the small sale of tickets. He sauntered into a music shop outside which was displayed a placard announcing in large letters, " Wieniawski to-night," and was followed by a fat gentleman, who asked for a whole row of tickets, expressing at the same time his admiration for Wieniawski's talents. Henri, who stood by unobserved, rubbed his hands and felt inches higher, but to his great dismay, the old gentleman, after paying, added, " he is a great pianist." The music-seller corrected him. "Violinist you mean." " Ach Gott!" he shouted, "the only Wieniawski I know is a pianist Give me back my money."

Le Rêve, a lyric drama founded on a romance of Zola, was produced recently at the Paris Opèra-Comique: it has been set to music dy Mons. A. Bruneau. *Le Menestrel*, in a lengthy article by Mons. A. Pougin, condemns the music, stating that it is " veritablement diabolique á chanter," complains of its ungrammatical writing, says that it is devoid of inspiration.

The Vienna Tonkünstler Verein has decided to give a prize of 20 ducats for the best piece of chamber music for pianoforte and strings. It is a competition open only to Austrian subjects and the judges are to be Brahms, Fuchs, Heuberger, Kremser and Mandyezewski.

According to the will of Mdme. Jenny Lind Goldschmidt, the municipality oj Hamburg has just received the last will and testament of Beethoven which belonged to the deceased lady.

The Emperor of Germany has just conferred on Rubinstein the Cross of Order of Merit, the highest distinction a civilian can receive in that country. The Czar has given the great pianist the Cross of Saint Andrew on the occasion of his retirement from the St. Petersburg Conservatoire.

The important musical library of the late music-historian, Dr. A. W. Ambros, hitherto in private possession, has been purchased by the Imperial Library of Vienna. It includes a number of highly interesting and valuable manuscripts, among which may be instanced an Opera, "Cyrus," by Hasse; twelve Cantatas by Porpora, said to be in the composer's own handwriting; and the Operas "Iphigenia," by Leonardo da Vinci, and "Alcibiades," by Ziani.

Herr Nicnlaus Oesterlein, the director of the unique Richard Wagner Museum at Vienna, has just completed the third and concluding volume of his interesting and exhaustive "Katalog einer Richard Wagner Bibliothek." The new volume contains much additional information concerning the master's sojourn in Paris, and of the Zurich and Munich period of his career, besides numerous interesting particulars respecting a still earlier date.

The principal works to be performed next season at the La Scala, of Milan, are "Tannhäuser,', "Hamlet," "Carmen," and "Les Huguenots." A new opera, by Alfredo Catalano, entitled "Vally, " will also be brought out. It was hoped that Arrigo Boito's much talked of "Nerone " would also be produced here during the season, but the work is said to be still far from completed.

The Vienna Männergesang-Verein has just returned from a most successful visit to Constantinople, where its performances were greatly appreciated. The society also performed before the Sultan, who was highly pleased, conferring special decorations upon the members of the committee and presenting to all the singers, one hundred and sixty in number, the medal for arts and sciences.

The preparations for the forthcoming performance of "Lohengrin" at the Paris Opera are being most actively pursued, and there is no longer any doubt as to the interesting event taking place in the course of September. Mr. Van Dyck has been definitely engaged for the title part.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Miss Frances Waddell, has excepted a call to Amity College of College Springs, Iowa.

Miss Lousie Dale, '91, proposes to make the name of her Alma Mater glorious among the islands and will chronicle her first conquests in connection with Oahu College, Honolulu. she will have charge of the department music and also teach preparatory French.

Miss Eva Grant and Ada Williams, have aceepted positions in the Young Ladies College of Glade Springs' Va.

WAGNER'S MUSIC IN FRANCE.

Twenty years ago the mere mention of Wagner's name in France was followed by protestations of comtemptuous ridicule; his works were pronounced 'insupportable' by the Parisian critics, and his followers were regarded as a band of fanatics. Wagner was hated by all save an insignificant portion of the Parisian world. . . . . .

The first performance of *Lohengrin* in the provinces of France took place at Rouen, on the 7th of February, 1891, every Paris critic of any importance being present. The singers, without being remarkable, were fairly good. The orchestra astonished everyone by its precision; but the music, the effect of the different ensembles, carried the house by storm, each act ending in scenes of indescribable enthusiasm. Other representations followed, special trains being required to carry delighted crowds of Parisians to Rouen, where *Lohengrin* has since been given several times a week. This initial success was quickly followed by performances of *Lohengrin* at Bordeaux, Tours, Nantes and Anger; one victory followed another so rapidly that we have hardly had time to recover from the surprise caused by its predecessor. . . . .

Nor is French appreciation of Wagner's genius a mere craze or passing caprice; the best portion of the French public has long ceased to find pleasure in the Italian opera. Could anything be more convincing than the interest shown in the works of Massenet, Délibes and Reyer? all three of whom are professed followers of Bayreuth master. Reyer's opera, *Siguad*, is *adored* by the Parisians, to use an expression of one of their critics. When this work is given, the Grand Opera is crowded; and note the fact that it is applauded, not only by the élite, but by the average theatre-goer. *Siguad* is from first to last essentially Wagnerian. It has been performed already a hundred times in Paris, and yet all concede that this form of music is only in its infancy here. The latest addition to the Wagnerian ranks is the *Ascanio* of Saint-Saëns, which was produced with success at the National Opera.

"Italian Opera is dead and buried," says the critic of the representative journal of France. In another important journal the editor says: "For fifty years we followed the Italian school; but at present Germany has converted us." When Gounod was accused of habouring sentiments of enmity toward Wagner's musical genius, the composer of *Faust* felt constrained to write to the *Figaro*, denying the statement. Even a Gounod is no longer competent a sustain a *thèse* baced on jealously and developed on the lines of obsolete theories. It is fatal for a writer, a critic, a musician, to pronounce judgement on what hea does not understand; and thus it is that I have lately he rd a young Frenchman denounce Voltaire as a *crétin*, for denying the genuis of Shakespeare and Dante. But Voltaire was, in deed and fact, an imitator. Like all imitators who lack imagination, his mark has disappeared with him, and nothing the man did is worth memory to-day, owing to his lack of the true critical faculty. Such has been the fate of all poets, musicians, and writers whose vaunted powers of observation and intuition rest wholly on local limitations. Wagner's mind was like his music: large, liberal, unprejudiced. The work done by the prejudiced mind is small and contarcted, in harmony with the mind itself. And in this connection it is interesting to note the attitude of some of the famous writers and musicians of France. I have remarked that those who ignore the workes of foreign genius are invariably those who themselves take an inferior rank. The French composers of to-day whose compositions are most admired in other countries, are men who have escaped the thraldom of local environment, and have accepted the cosmopoliton idea in art; that is to say they are writing for the world, instead humouring the passing conceits of a single nation.

There can be no doubt that Richard Wagner's example has been the direct cause of the immense change effected in French musical composition. Long before the Parisian newepapers clamoured for a fair representation of *Lohengrin*. an undercurrent of sympathy was gradually gaining the good will of the best minds in every profession, in favour of a music that was felt to contain a harmonious and philosophical element far beyond anything in the domain of the accepted schools.

And now we are about to witness the remarkable occurrence of a preformance of *Lohengrin* at the Grand Opera, where *Tannhäuser* was once hooted, in a city where but a few years ago the first named of these works had to be withdrawn in de-

ference to an outburst of chauvinism. The production of *Lohengrin* is fixed for September, with Rose Caron as "Elsa" and the Belgian tenor Van Dyck, who has won his laurels in Bayreuth, Vienna and London, in the title-rôle. Rehearsals are now proceeding apace, and there can be little doubt that the previous provincial successes will be crowned by a triymph in the French capital.—*From The Meister of July 14,'91.*

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark measure or passage, referring to the particular edition in which it is found. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

ANNIE.—What are the most interesting of the Haydn sonatas?

Ans.—As we are not a wizard at guessing we do not know what sonatas you mean; you have mentioned no instrument. We call the attention of those using the columns of this Department to the requirements printed above in small type. If you mean piano sonatas, see those in the first book, Peters edition, which are as good as any.

2. Which of the Dussek sonatas are the most interesting?

Ans.—We presume piano sonatas are meant. Although Dussek is, wrongfully, almost forgotten, you will find excellent music in Op. 44, E-flat major, "The Farewell;" Op: 61, *Elégie harmonique*, F-sharp minor. There is also a two-movement sonata in G minor, Adagio and Allegro—which is worth knowing; Op. 10, No. 2. See also: Op. 77, *L'Invocation*, grand sonata in F minor.

3. Explain, please, the ending of the scales on the supertonic instead of on the tonic in Emery's *Head and Hands.*

Ans—To tell you how to begin the next octave, probably; or to indicate that the scale may be carried out another octave.

X. Y. Z.—1. After ten year's deprival of a piano I now have one again, and can devote half an hour at noon and a large time in the evening in trying to regain what I have lost. Would you spend the first half hour in octave study and finger exercises?

Ans.—We should practice finger exercises more than octaves. Try to get good fingers for rapid work before going deeply into octave study. But we know so little about your case that we speak almost at random.

2. Please mention several good-class compositions for my evening practice—say two classical and two modern compositions—that would be good exercises and yet pleasant to play to friends.

Ans.—As we know nothing about your grade, we refer you to the Graded Lists of pianoforte music by Carl Faelten, and by Alfred Turner. In these you can find out your musical whereabouts and help yourself to the best.

3. Is Elson's *Curiosities of Music* similar to Haweis' *Music and Morals?*

Ans.—Truthfulness compels us to say that they are very dissimilar.

L. H. C.—1. Please name some piano pieces no harder than Schumann's *Album for the Young.*

Ans.—Taking the average difficulty of this *Album* as a standard we refer you to *Slumber Song*, Op. 101, No. 6, Gurlitt; *The Clock*, Kullack; *Trumpeter's Serenade*, Spindler; *Fairy Polka*, Spindler.

2. What is the correct fingering for the scale of C-sharp harmonic minor, right hand?

Ans.—2 3 1 2 3 1 2 3, if you mean piano; see above directions.

3 In *Gavotte*, D minor, for piano, by Bach, should both notes in the first measure, right hand, be played staccato; or only the top one, and the other held?

Ans.—You have named no source. If you mean the gavotte in the sixth English suite we should let both voices be staccato.

FRED. F.—1. Is the violin ever played pizzicato in the orchestra and held like a guitar or mandoline?

Ans.—We never have seen this done, but it would be a relief to the performer, if the pizzicato passage were long, to have the bow out of his hand As most violinists cannot finger in tune when using the guitar position it would be better to hold the violin up to the neck.

2. Should both the after beats of a second violin part of a waltz be played with the same power or accent?

Ans.—No, although they are generally rasped out so. The last note should be lighter; this is the Strauss procedure.

Benj.—1. What organ music by J. S. Bach should be taken up after the *8 Short Preludes and Fugues*, edited by Dunham.

Ans.—It would be best to play Lemmens' Organ School, Book Two: then to take up Bach's Trio Sonatas.

2. Is Batiste's book of offertoires considered good organ music?

Ans.—Not very high, though such music has its place.

3. To what grade belongs Lemmens' *Marche Pontificale* in the organ sonata called the "Pontifical?"

Ans.—Fifth grade; rest of sonata sixth grade.

4. Kindly name some good concert pieces for organ, third and fourth grades.

Ans.—See arrangements by Henry M. Dunham, published by A. P. Schmidt, Boston.

H. N. K.—Name a collection of good but easy music for church choir.

Ans.—*Select Anthems*, edited by E. Tourjée and W. F. Sherwin.

SUBSCRIBER.—1. What is the "Cheve" method of singing?

Ans.—A French method of teaching part-singing and sight-reading, based on the principle of the relationship of every tone to the tonic tone, and on the employment of a numeral notation. The French Tonic Sol Fa, we should call it.

2. When an accidental of any kind occurs in music, how can one tell whether the new tone changes the key or is only a chromatic tone in the old key?

Ans.—By the laws of harmony. Look up some good work on this subject—Emery's *Elements of Harmony* for instance.

3. Explain any advantages the round note system of notation may have over the character note system.

Ans.—We are not sure that we understand you—but if you mean ordinary notation and tonic-sol fa notation, we must say that the former has *all* the advantages.

PERRY.—1. What do you consider the best instruction book for the reed organ?

Ans.—Probably Wm. H. Clarke's, published by Schmidt.

2. Have you seen Dungan's *Organ Method*, and what do you think of it?

Ans.—We have never seen it.

3. Are there any studies published for the reed organ similar to Czerny's, Köhler's, Heller's, and Cramer's studies for the pianoforte?

Ans.—We know of none. Adapt the above, as much as possible, bearing in mind the limitations of touch.

DUNDEE—1. I have been very much perplexed in finding a table giving the different kinds of time. Stainer and Barrett conflict with Christiani. Please write out a table and accompany by notes.

Ans.—We lack the space to comply with your request. Make a table of your own; put all the even measures in one set, all the uneven measures in the other. Uneven time is that in which the numerator of the time-sign is divisible only by three. You will have no trouble in finding musical examples. Tours' Violin Primer, Novello Primers, No. 17, has an excellent time table, the best we have seen.

2. Why are primes, fourths and fifths called perfect, and all the other intervals of the major scale called major? Why not all major?

Ans.—Firstly, because some one started it that way, and secondly because piety and respect for tradition have kept up the thing. It would be quite as well to call them major.

3. Why is the loud pedal given the name "damper"?

Ans.—Because it deals with the damper, i. e: lifts it.

G. E. J.—1. In the early development of music, what important element preceded melody?

Ans—Probably, unregulated musical sound, which is the opposite of melody; possibly, noise.

2. What are the three phases of musical development, and what three classes of instruments represent them?

Ans.—The Gregorian chant system, the polyphonic music of the Middle Ages, and modern music. We know of no representative classes of instruments, as you seem to mean. The principles of the bow, wind, and keyboard families are as old as the hills and were developed and applied as music itself was developed.

3.—What nations were foremost in music prior to the Christian era?

Ans.—The Greek and Hebrews; to a considerable extent, the Egyptians, Persians, and Chinese.

4. In the classical and preclassical periods, what importance had music as an art?

Ans.—Music formed a great factor in Hebrew worship; see David's PSALMS. The Greeks had a very elaborate musical system. Read some good history of music for further facts.

5. What can be said about the music of the early Christians?

Ans.—It was exceedingly primitive.

6. What influence did the Emperor Constantine exert in behalf of music?

Ans.—Under Constantine the Christian faith was recognized, churches were built, and the Christian church music of that day was sung publicly in churches, instead of secretly in the catacombs.

7. How do we distinguish between the Ambrosian and Gregorian chants, and why have we no authentic specimens of these melodies?

Ans.—Authorities disagree. Some say that the Ambrosian chant was merged into the Gregorian, others that Ambrose based his chants on the four authentic modes, while Gregory added to these the four plagal modes.—We are of the opinion that the hymns attributed to Ambrose, and the chants of Gregory, are authentic.

8. Who were the foremost musical reformers of the period from 650 to 1550, A. D; and what special advancement was made by each?

Ans.—The brevity of our columns forbidding our answering a question which deals with such a "period," we commend to you any reliable history of music.

9. What is the modern major scale and what was its ancient name?

Ans.—The Ionian scale of the old church modes is our major scale; whose semitones belong between the 3rd and 4th, and the 7th and 8th steps, respectively, of the scale, reckoning upwards.

ALUMNA.—What History of Music do you consider best adapted for use in a seminary musical department.

Ans.—We think W. S. B. Mathews' *Popular History of the Art of Music*, Philadelphia, Presser, may be just the thing you want.

REVIEW OF NEW MUSIC.

Sheet music and all publications reviewed in these columns may be secured at lowest rates by addressing the HERALD.

The OLIVER DITSON CO., Boston, New York and Philadelphia

Carnival of Venice. K. V. Barnekov.

This is a very brilliant transcription of the variations by Paganini as played by his only pupil, Sivori, with a couple of new variations added by Mr. Barnekov himself. It is all very showy and is a very good work in a very poor school. It demands a good degree of technique.

Romance and Polacca. Le Thiere.

This work is arranged by T. W. Rollinson for B-flat Clarinet with piano accompaniment It is brilliant and makes good use of the instrument, although one would have expected a more frequent use of the chalumeau register in the first part.

Interlocking Octave Modulations. Jos. A. Hills.

A very good addition to the technical repertoire. It is good practice both for reading and playing and goes through all the major and minor keys. It lacks a G-clef in its concluding measures.

When Lilies Bloom. Stubts.

This song speaks of sorrow, in its words, but a slight matter like this could not deter the composer from giving it a waltz "refrain." If this style of work goes on we shall yet have prayers with waltz-endings. The work is melodious and is for soprano voice running to two lined G. There is an error in the 15th measure of page 3.

Could I? Tosti.

We have reviewed this work before, and stated our belief that the composer *could*,—if he wanted to. This edition is for alto or baritone. Compass A to D.

Leonore. Trotere.

Also a baritone edition of a melodious song already reviewed. The compass is very restricted being only one octave. In one respect this edition is like a "tramp" steamboat; it goes from C to C.

Sing soft, my heart. H. B. Pasmore.

Very graceful in its construction and possessing a well developed and musicionly accompaniment. It can be commended as a good specimen of the German *lied*. It is for mezzo soprano voice. Compass C-sharp to F-sharp.

A Northern Romance H. B. Pasmore,

A very fine, although gloomy work. It is difficult to make a gloomy subject sustainedly impressive, without becoming lachrymose, yet the composer has achieved this very thoroughly here. The song has a flavor which reminds of Grieg, or that stately sorrow which Robert Franz has

given in his "Ein Reiter durch das Bergthal zieh't" The unison passag as intermezzo was a happy thought and is very effective. The song is for contralto B-flat to F-flat.

Angel's Dream. G. Ludovic.

A piano composition according to which angels dream in 6-8 rhythm, with considerable arpeggio and a great deal of tremolo, as if they had the ague chills (possibly from sitting on damp clouds); it begins with a cross-hand melody in which the hands have been incorrectly marked.

Baby Mazurka. De Janon.

An interesting mazurka for guitar solo.

Cavatina. Schmidt.
Larghetto. Tartini.

Two excellent works for violin and piano. The first is modern, the second is ancient, but both are useful works, and can be commended. Neither piece is difficult.

Standard bearer March. Fahrbach.

Of the usual rhymthmic and well-accented style. It is thoroughly marchable and quite tunefull.

Singing Birds Gavotte. J. R. Clemons, Jr.

Gavotte-making seems to be a flourishing branch of musical industry just at present. The numbers of new Gavottes are as the sands of the sea. This one is properly constructed, and the "singing birds" are apparent in the chief theme of the Trio.

Mr. ARTHUR P. SCHMIDT, Boston and Leipsic.

Second Sonata (F minor) for the Organ. H. M. Dunham.

In his first sonata for the organ, this young composer who is a thorough executant on the instrument as well, showed that he well understood the capacities of the pipe organ and was at home in the classical forms. In this work, however, there is distinct advance made, and there are many points in it which call for admiring commendation. As is the case with the best organ sonatas, (Mendelssohn's for example) the sonata form as used by Mozart and Beethoven, and established by Haydn, is not adhered to, but the freer, pre-Haydnite style is employed, as being best suited to contrapuntal work. The introduction is fiery and effective, and the fugue which follows is ingenious and atracttive although rather free in treatment. The adagio seems to us the most spontaneous certainly the most beautiful movement. The finale is a most beautiful piece of organ work, and its episode "meno mosso" has an effective majesty. Every detail of registration is given, and although the work requires a virtuoso (and especially a good pedallist) and a three-manual organ, for its proper execution, given these conditions it cannot fail to achieve a success.

The JOHN W. LOVELL CO., New York.

The Bayreuth of Wagner. J. P. Jackson.

This book belongs to a musical set called the Seidl Series. It is a work of value to the musician from a double point of view, for firstly it is interesting from the Wagnerian stand point, giving details regarding many points which one constantly reads about in the sketches of the life, or reviews of the operas of Wagner; and secondly, it is a history of, and guide book to, the entire neigeborhood of Bayreuth (but without the conventionality of a guide book) and therefore should be in the satchel of every one who makes a pilgrimage to that musical Mecca of the 19th century. Yet the title of the little volume is a misleading one, for Bayreuth was known to the literati before Wagner made it the musical centre of the world (at least in the summer months of a festival year) and Jean Paul Richter caused it to be a place of pilgrimage even in the early part of the century. Mr. Jackson does full justice to these early times and his historical data are splendidly put together. Yet he does not neglect the more interesting later days of the city for these, and both by engravings and by word-pictures almost every detail of it is placed vividly before the reader. Yet we look in vain for a picture or a description of the haunts of the artists during a festival. Angermann's and the hotel "Zum Schwarzen Ross," certainly deserve a notice in a work treating of the music-life of Bayreuth. In the work, however, are many references to Wagner's life and habits, and also descriptions of the King of Bavaria to whom the world practically owes Wagner; although the tenses of some of the sentences show that the work (or parts of it) was compiled some time ago, yet the book is, as a whole, a very welcome, and most practical addition to Wagneriana.

Messrs. TIMMS & CO., Toronto, Canada.

The Art of Pianoforte Teaching. T. C. Jeffers.

This tiny volume has some 27 small pages devoted to the above subject, and nine more as appendix, containing a set of musical "Dont's". Never was a larger subject treated in a briefer manner. Spite of the brevity however, the book is written in bright and witty style and contains many rules of importance. It is wrongly named, for any teacher worthy of the name, will be conversant with almost every point of the matter presented. It will do far more good in the hands of pupils, to call their attention to the most prevalent faults, and had far better be called "Manual of Study, for the young pianist" In this field it would be sure to do far more good than in the hands of the experienced teacher, and we gladly commend the book to such pupils as desire a faithful monitor.

Mr. F. L. HODGDON, Hyde Park, Mass.

Bereft.
Too Late for the Fair. } F. M. Paine.

Good touches and crudities are mixed together in these two songs. The treatment of the first is poetic, but it contains typographical errors, as also does the second, and it contains too much skipping about of the parts in the accompaniment. The second has too much repetition of a rather unattractive melody, and the sudden introduction of the 6-8 rhythm is not well-managed, nor can one quite see the fitness of the very dramatic minor work at this point since the words scarcely call for heroics, either real or mock, but the playful pause in the vocal part, before the words "I married yester morning," is good. The composer has, however, much to learn in the leading of voices.

Messrs. E. SCHUBERTH & CO., New York

The Apotheosis of St Dorothy. N. H. Allen.

A very worthy cantata for tenor voice and chorus, with orchestral accompaniment. The very first notes of oboe phrase show originality and are decidedly impressive, and the subsequent repetition of the two-noted figure is very interesting, while the reiteration of the opening phrase causes it to become a real *leit-motif.* The simple beauty of the first chorus, "And ever in her sacred hands," cannot be over praised, and the subsequent chorus work, particularly some passages for male chorus, are not less effective. The tenor solo, "Then while I wondered" and "And rising up amid the spires," are both excellent effects. The end is fugal, and the chorus "Still to the Blessed Three in One," is a proof of the musicianship of the composer, the exposition being very clearly made and the subject being worked into a touch of stretto at the close. Altogether the work deserves early performance by one of our large choral societies, and is the best that we have yet received from the talented composer.

Messrs. ROBERT CLARKE & CO., Cincinnatti.

An Attempt at an Analysis of Music. Helen M. Sparmann.

Thus modestly is entitled one of the best philosophical treatises on our art yet published on this side of the Atlantic. We read far too little about such things in America, and few, very few, care anything about the knowledge of the scope, functions, and limits of music, so long as they have acquired its rules. Helen Sparmann contends that music is intellectual and not merely emotional, and that it is this which causes man to really appreciate it. She argues that one great point of difference between music and the other arts lies in the fact that music is *motion.* Grand points these, and worthy of careful study in their elaboration in this pamphlet. In another part of her work the authoress combats the necessity of the survival of the stricter forms. This is yet a doubtful ground; we have read the careful arraignment of the sonata form by Mr. Henry T. Finck, whom we esteem as the most educated of critics, we have followed the attacks of Wagner on the citadel, and now we conscientiously trace the thoughts laid down in this work, but we still hold that form is the logic of music; not that we always require logic, or desire it, but it still gives an added power to the expression of our art, if its poetry be delivered in shapely and logical manner. The views on the origin of music are well considered. The authoress believes that instrumental music did not necessarily follow vocal, and in this refutes Herbert Spencer; and in this refutation one may concur, for a savage beating the trunk of a hollow tree had a drum, and was aiding the evolution of music from its rhythmic side. Yet something remains to be said regarding the perception of music. The comprehension of minute differences of pitch is shared with man by horses, cats, etc. The fact is that the appreciation of music, in its differences of tone, is but a by-product of faculties given to man to seize his prey, or to escape from danger. The depreciation of Donna Elvira's music in "Don Giovanni" will arouse much antagonism, yet the indictment is well-grounded. Wagner's music, in its intellectual ity overtops Mozart's operatic music as a mountain stands above a pleasant green hill, and just because of the fact that music is not the voice of emotion alone, nor only its picture. It is impossible to do justice in a few words to this book of sixty-one pages only, but we can state emphatically that we are very glad that it has appeared, and that it was written by a woman.

L. C. E.

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EDITORIAL ARTICLES.

By Louis C. Elson.

TRANSLATION OF OPERA.

It is pleasant to see amidst the general howl for opera in English, that Mr. Henry T. Finck of the New York Evening Post, comes out squarely for opera in its original form, in language as well as in music. We hold that this is the only artistic method of presenting an opera, and to translate any foreign opera into English is to depart from that high principle which advocates educating the mass of the people up to art, rather than bringing down art to the comprehension of the masses; the mere fact of translating on the plea that many understand an opera in English where few understand it in French, Italian, or German, in a cis-Atlantic performance, is an example of the latter mode of procedure.

Not one translation in a thousand can equal the effect of any poem in its original language, and this too when the translation is made by the most careful of poets and is unattached to music. When a poem is attached to music its words become far more important in their arrangement, and subtlety of use. A translation of a song can only be made by one who is poet and musician combined. The carelessness with which publishers take up this branch of their work, proves that they know nothing of its importance. Every word, in a dramatic musical phrase, has its appropriate accent, carefully calculated by the composer. Let us take but a few examples: Schumann has set the line

"Du bist wie eine Blume"

in which a gentle stress is laid upon the last word and the phrase can only be represented by

"Thou art like a flower"

but the exigencies of metre step in and we are obliged to put it

"Thou'rt like unto a flower"

in which an inflated style takes the place of the directness of the German, because of the interpolated syllable contained in the word "unto." Other translators take the other horn of the dilemma, and transpose the line into

"A flower thou resemblest"

which is a perfect example of the carelessness with which this species of rhymesters treat the composer's intention, for now the beautiful stress laid upon the word "flower". is given in a meaningless manner, to "resemblest". Let the musical readers look through translations of dramatic songs, such as Schumann's "Two Grenadiers," and really dramatic operas, such as Wagner's "Mastersingers," or "Lohengrin," or Beethoven's "Fidelio," in their English dress, and he will find hundreds of places where the composer's most beautiful effects have been sacrificed to the exigencies of pouring the sparkling thought from one language into another.

In such an arrangement of translations, we are considering only the best, but even in the very best hands perfect translation is generally an impossibility. We make a great outcry about the sin of transposing a song from its original key, for we rightly suppose that the composer had a definite key in his mind when creating the work, and that the pitch was an important part of his intention, but language and the position of musical accents in their relations to syllables and words, is far more important than pitch (or *tessitura*) can ever be. If we accept translated makeshifts they can only be produced by the collaboration of musician and poet; a Seidl and an Aldrich, together, might translate "Parsifal" but it would still lose something, and a great deal, in the process. It must be remembered also, that certain works belong to the spirit of a language and country, and the best-translated "Carmen" would seem unnecessarily coarse.

Of the horrors of translations of the poorer class we need not speak at length; the reader needs only to study the language, supposed to be English, of the opera librettos, and the writer of this has a unique collection of ludicrous errors made by the poetasters in which "Buchenhallen" (groves of beeches) is turned into "Halls of *Books*!" and "Fern von mir ist Minne!!" (Love is far from me) becomes "Far away is *Minnie*!!" But these grotesque faults have no hearing upon the subject. Let the reader rather gather to himself a dozen or so of the translations of the above-mentioned "Du bist wie eine Blume," (Heines poem has been set to music, and translated in nearly 200 different ways) and he will become a convert to the advisability of keeping musical works in their original tongue.

Are we opposed to English opera? Not at all, but on the contrary, heartily in favor of it: only it must consist of music written expressly to illustrate English words. We are heartily opposed to the giving of foreign master works in a translated version, as being always unjust to the composer. Let us have "Il Trovatore" in Italian, "Madame Angot" in French, and "Tannhäuser" in German, and furnish the American audience with a translated libretto only when they desire it.

RACE PECULIARITIES IN SINGING.

It would be an interesting contribution to musico-medical literature, to print a study of the effects of character or race upon the human voice. It has been said that "man

is the only animal who laughs," and it may be added that the human being is the only songster where both sexes warble with equal facility, but a full classification of the human voice and especially in its relation to race, has not yet been made. It is a fairly well-known fact that certain kinds of voices prevail in certain countries; thus America produces many fine sopranos, Russia is the land of phenomenal basses, and the sweet, high tenor must be sought chiefly in Spain, but it has not yet been quite determined as to whether climate, or diet and general mode of life, or actual distinction of race, is the cause of this definite distribution of vocal compass and timbre. In France one finds a large number of rather thin-voiced tenors and these are able to sing falsetto with phenomenal ease. These voices can even be classified with local precision, the finest and lightest ones generally coming from the Department du Midi, while the robuster but coarser ones generally have their home in the Department du Nord.

The female voice in America is sharper and shriller than that of the Englishwoman or Frenchwoman, and this is especially noticeable in the conversational tone. One can pick out the American lady abroad with unerring accuracy by this trait, for her voice will dominate the entire conversation as an E flat clarinet dominates a whole brass band. The Englishwoman is more usually a full-toned alto, than anything else; the Frenchwoman almost always is a mezzo-soprano.

The peculiar style of singing a full falsetto, called "jodling", which is chiefly found in mountain districts, is another instance of race characteristics in vocal music. So perfectly is this singing done by the Tyrolese that, for a time, scientists held to a theory that the throat of the Tyrolean might have some peculiar formation of its own, superinduced by peculiar diet and the drinking of snow-water.

Dissection, and the laryngoscope, however, proved this to be false, and since one finds a similar style of singing in the Norwegian Mountains, in the Engadine, and other mountainous districts, one may infer that it results from a mode of calling the cattle, which is peculiarly high, characteristic, and penetrating, and to which these people are accustomed from childhood.

The Chinese singing is of a most distressing and ear-splitting character, and it is impossible to describe, to those who have not heard it, a series of sounds so fatiguing to the throat or so painful to the ear. One would imagine that the throat of the celestial was of tougher fibre than that of other mortals, but again scientific examination shows that the seemingly abnormal result comes from special training rather than from an unusual anatomy. It was almost equally difficult to explain the acceptance of such hideous cacophony, by any human ears as pleasurable, and here too, the theory found upholders, that the Chinese tympanum or aural passage might be of different form from those of other races, but again dissection proved this fallacious.

Peculiar types of voice, may be found, upon investigation, to be rather the result of ages of peculiar usage which finally produce traits that become hereditary, rather than of climate. That diet produces some marked characteristics in the voices of different races can scarcely be doubted, and we can imagine the blubber of the Esquimaux, and the grain food of the Egyptian, to produce different vocal results, although scientific investigation has not yet proven just what the differences are.

The voice of the American Negro is distinguishable from that of the white singer, and here, perhaps, anatomy may afford a partial clue, for thick lips and a flat nose must influence the tone-production in a certain degree, and many, though by no means all, of our colored population have these anatomical peculiarities. Where these are absent however, the tone is more akin to the ordinary standard of the singing of other races, and the writer recalls having heard some finely formed male Kaffirs sing, whose voices were of full and mellow toned bass quality, and could not be distinguished from those of white singers.

The loss of sight has generally an appreciable effect on the voice, and as a rule one will find the intensely passionate character absent from the singing of the blind. In listening to many blind soloists who had received most careful and thorough musical training, the writer was impressed with the colorless, or rather monochromatic character of it all. Sweetness and pathos were there, and variations of dynamic power, but there was also a simple melancholy and dreamy tranquillity that were inexpressibly touching even while so uniform. It may be objected to the above, that the observer may have allowed an uncontrollable sympathy with the affliction of the singers to have cast a shadow over their musical work, but at all events, a strong effort was made to observe closely and to institute comparison, and the statement that there is a distinguishable quality in the singing of the blind, may be accepted as generally true.

It is not intended to make of this article anything more than a pioneer statement in a field that has hitherto been unexplored.

In the many relations which music is unfolding towards general health, everything connected with the physiology of the art becomes not only interesting but important. A classification of the different species of voices, together with the countries and races where they are most generally found, would undoubtedly be a help to the operatic manager who would then know exactly where to steer his bark to find a *Soprano sfogato*, or a *Basso Profundo*, but it would also be something more serious and valuable than that, and might throw some interesting light on the origin of vocal music

MUSIC AMONG THE MICMACS AND OTHERS.

The editor of this department has been in the North this month and has had a new experience in the domain of religious music. Cape Breton is far away from the usual paths of travel but it is a country that is beautiful beyond belief and it furnishes many an unexpected experience to those who seek mild adventure and do not mind a trifle of discomfort once in a while. Before reaching the Indian festival which was the objective point of the journey, one was obliged to go to Halifax (in obedience to the wellknown proverb) and on the boat thither, listen to all that debilitated music which some travellers add to

the music of the sea. By this it is not meant to sneer at the various "contributors to the Atlantic", but rather at those who gather around the ship's piano and sing every musical distortion from those polkas and waltzes which, with sacred words attached, are miscalled hymns, to that interminable piece of clock-work entitled "Larboard Watch," which ought by this time to be quite run down.

Fortunately the piano of the Steamer "Halifax" had a severe catarrh, or possibly pneumonia, and only gave a hoarse and foggy roar as accompaniment to the proceedings, and still more fortunately, the sudden illness which sometimes comes to those that go down to the sea in ships, seized upon the tenor of the improvised quartette, and he suddenly threw up—his part! The quartette (?) ran hesitatingly along in a three-legged manner for a short time but soon joined their companion.

Music at sea is not quite so amenable to criticism as concerts on land are, yet we fail to see why the decrepit piano of the ship should be tortured in such an unnecessary manner, to say nothing of the auditors. But perhaps such performances ameliorate the despondency of the seasick ones;—they first imagine that there can be no greater woes than they are suffering,—then they listen to the music,—then they return contentedly to their seasickness.

But all this was but a preamble to an aboriginal music performance such as few musical critics ever have listened to. All over the extreme North of the provinces, there once was spread a powerful tribe—the Micmacs. Canada does not adopt the American policy of treating Indians, (that is, first to brutalize them, and after they are thoroughly distrustful and angry, to shoot them down for being so,) but gives them abundant reservations, schools, doctors, etc, and the catholic priests give them their religious training. They at present number some 5000, and although of pure Indian blood, they disprove the American theory that the only good Indian is a dead Indian, by being good citizens of about the same order as the lower classes of peasantry abroad; a trifle given to drink, a good deal to superstition, but generally law-abiding and thoroughly honest. Once a year they have a grand festival in honor of St. Ann, and then they all gather on Chapel Island in St. Peters' Bay for a mission lasting over a week. To Chapel Island therefore we went, although it is a remote and rather inaccessible spot, and mingled for a time with squaws and pappooses, and wigwams, and dogs,—for every Indian seems to own a dog.

The service of the morning was the usual catholic mass but at two in the afternoon the climax of the festivities took place in a grand procession to the shrine of St. Ann, placed upon an eminence in the centre of the island. After the crucifix there came a choir of Indians, male and female, singing chants in the Micmac language. As it was the first time that we had ever heard real Indian singing, we listened with especial care. The voices were thin but true to pitch. The chant was antiphonal in character, the men singing first and being responded to by the women. There was a wierd and wailing character to the music, but a certain tonality, as if some missionary in a past century had taught the Indians a Gregorian chant, and they had gradually given to it something of their own style of singing,—a strange compromise altogether, between savage and civilized music. After the choir walked four priests, then a number of neat-looking young Indian girls in white, and some young men, carrying the statue of the saint, then came the chief, and then the tribe. During the entire march of the procession, some fifteen minutes, the wierd chant was kept up, and several of the Sachems kept discharging musketry. When the offerings and salutations at the shrine took place, the old men passed first in the row of worshippers.

After the procession we were allowed to examine one of the hymnbooks from which the service had been chanted. It was full of the oddest hieroglyphics and of course totally undecipherable to us. These hymn books are supplied to the Indians (it would be a slander to call them savages") by the government, and are so greatly prized by these aboriginal singers that it is difficult to get even a peep at them.

We had a chat with the chief who told us that many of his tribe were sick with the Grippe which is at present making severe inroads upon the wigwams, but even the old statement that the Indian dies when he comes under white influence is proved untrue in this instance, for the Micmacs are increasing, and many of them live in good houses and have farms, although the priests informed us that farming tested their patience rather severely, and they preferred hunting and fishing. Some of the Micmacs sang us their treaty songs and war song after the religious ceremonies, and these seemed monotonous and not reducible to our scale, being full of wierd intervals, some being less than a semitone. But we do not desire to give our readers a criticism of a music which cannot even be described to those who have not heard it but rather to drop the usual editorial vein of comment, and make a practical plea that our Indians be henceforth treated even a great deal better than the Micmacs, for our wicked Indian policy has made them a great deal worse.

Editorial Paragraphs.

By G. H. Wilson.

Bayreuth has temporarily lost its sacredness because the tourist has it on his list. This year for the first time an estrangement existed between Mme. Wagner and the representatives of the Wagner societies scattered over Europe. The Germans are slow of movement, and when they got ready to order their Bayreuth seats for the festival just ended, found the brisk American and Englishman had gobbled the best of them. Emperor William's subject became mad and made his madness the cause of an official complaint, which is treated in another column of this paper. The German is right in protesting against such an invasion of his territory, and he has prevailed; for as we write, the announcement comes by cable that members of the various Wagner societies forming the central Wagner Society will have the

exclusive right to purchase tickets until May 15th preceding each festival. Next year there is to be a quiet festival at Bayreuth for those who were disappointed this year. While in 1893, the superb "Nibelungen" tetralogy will be produced with every care.

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Regarding the festival of this year: It was an enormous success financially. Artistically the manner in which "Parsifal" and "Tristan and Isolde" were performed seems to call for little criticism from those who hold to the most rigid standard; conductors, performers, and orchestra were for the most part experienced in the exacting Bayreuth methods. The verdict upon "Tannhäuser," which, however, was staged at a prodigious cost, is one of disappointment. The same lack of judgment which in 1889 caused Mme. Wagner to allow a youngster like Grünning to appear at Bayreuth in the part of Walter in "Die Meistersinger," permitted two novitiates this year to undertake important parts in "Tannhäuser." Their work hurt the ensemble which was otherwise unequal. It is evident that Mme. Wagner, extraordinary woman as she is, ought to submit to some dictation, if she does not the name of her husband will suffer. A new comer this year at Bayreuth was Max Alvary, who as Tristan and Tannhäuser showed that gain in artistic maturity which has all along been prophesied by those who have followed the man, and admired him as he went.

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Bayreuth, as an institution, has by no means accomplished its fame; the pendulum swerved a little this year and the commercial spirit sought a lodgement where before it had had no place; but the money-changers have ere this been banished from the temple.

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Salzburg honored Mozart in July, and Mr. Krehbiel, of the *New York Tribune*, wended his way thither to note details. They were amusing, ingenious, often artistic, but all of them were inspired by the best of motives. Mr. Krehbiel told the story of the celebration in three long letters which contained much interesting historical matter. The Salzburgers had no idea of profiting by the affair. Mr. Krehbiel but confirms the opinion of a Viennese writer when he says that "every feature of the business management was incomprehensible." The artists were all Vienna people, and orchestra and singers alike gave their services, It certainly was one way for a Viennese crowd to gain a summer outing, have a right jolly time, and do honor to Wolfgang Amadeus, a better musician than Haydn, who used to live in their city and drink wine at their cafes.

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The August meeting of the New Hampshire Music Teachers was fraught with good to the cause in that state. There is a spirit of unselfish loyalty to music in the board of government which made itself felt in many ways. The present membership of four hnndred is a large increase over any previous record.

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Theodore Thomas has departed from New York, his popular concerts at the Madison Square Garden having terminated. Early in October he begins the new life in Chicago. Everything is auspicious for Chicago and for Mr. Thomas in this change. In the new field there will be nothing to perplex; there will be plenty of money and artistic liberty unbounded. And then there is the question of music at the World's Fair, which Mr. Thomas may be depended upon to wisely promote, notwithstanding the fatal procrastination already permitted.

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The University of Ann Arbor will begin the scholastic year, 1891–2, with a more comprehensive plan for higher instruction in music than has been adopted by any similar institution in the country. Mr. Stanley has the sympathy of the government of the University in his efforts to elevate the study of the art whose disciples in Haydn's time were looked upon as but a higher class of servants.

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Mr. Julian Story, who eloped with Miss Emma Eames and married her, is perhaps the only person who ever succeeded in balking the desires of Mrs. Eames, a typical "mother of a prima donna." Mr. Story, was of course, interviewed after his escapade with "Emma," and after repining that Mrs. Eames used language not particularly polite, said to tne reporter, who asked for information concerning a rumor that his past life had not been free from scandal: "If the puplic is interested in such a matter I have no objection to say that I don't suppose my life has been different from that of any young unmarried man." This person's inference is insulting to the hundred's of young men—some of whom live in the city which supports the Empire Theatre and the Alhambra—men who keep their speech pure, whose habits and conduct are clean in the sight of God. Just think of it: This fellow's low estimate of himself and his kind is made the subject of *paid news* by a respectable agency transacting a business by cable! Poor thing! He has never been in this country, it is said; but had'nt he a mother once, and a home, and sisters, and the example of clean living and conversation—or had'nt he?

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Our Vienna friend—not Mr. Hanslick—whose notes on the Bayreuth Festival appear in another column, is so bright and interesting that in order to win him for our readers we endure his strictures on certain friends of ours.

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Hanslick is very entertaining this month. Those who read his article may be interested to learn that the Guiraud referred to is by birth an American (New Orleans), and is now professor of composition in the Paris Conservatoire, where he succeeded Victor Massé. He also wears the ribbon of the Legion of Honor. Mr. Thomas and Mr. Seidl have played his instrumental music, which, however, has not had particular prominence on their programs. I believe the cantata which Bizet extols (see Hanslick's reference) has not been heard in the United States. I would thank any one to correct me if there is evidence to the contrary.

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Duxbury is a Massachusetts town. It has a bay of its

own which provides succulent clams, and is noted for being the place of storage of certain parts of a human skeleton, which one of the clergymen of the town thinks originally supported Miles Standish in his adventures; Jane Austin and the President of the Duxbury Monument Association, however, do not agree that the bones which the town cherishes are those of the promoter of proxies. On this momentous question we are not competent to sit in judgment, and what we have written is but an irrelevant prelude to a more weighty matter. Years ago, when Hastings was the greatest American composer, the church at Duxbury was considering the introduction of new hymn books. A shrewd publisher made offer of one kind, strictly pure as to verse and music, containing nothing calculated to lead the rustic mind from considering the dire consequences sure to fall on him who wandered from the paths of orthodoxy. A second and cheaper offer the publisher made: but the book must contain an advertisement. The committee of the church pondered the question long and well, finally deciding to save a few shillings and take the books having the advertisement. In due course they came. They were beautiful to the eye in their garish colors of green and white (tints the clam doth love). Before using, the parish met at one of the deacon's houses to search for the advertisement; it could not be found. The descendents of Standish concluded that after all they had been the victims of a happy mistake: that the books they had received were free from the heathenry of the packer of canned goods or the maker of yeast-cakes. So into the pews of Duxbury meeting-house went the green and white hymn book. It was some months before the preacher read aloud to his congregation the following stanza:—

God of Heaven and Angels sing
Beecham's pills are just the thing.
Lord of love and mercy mild
Two for a man, one for a child.

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Writing of Duxbury, brings to mind a "Curiosity of Criticism," one that will please the *London Musical Times*. That charming work, the opera of "Priscilla," was given in Plymouth last month. Pilgrim maids by the dozen joined the chorus, were dilligent in rehearsal, and at performance sang so sweetly and looked so ravishing that the author of the book of "Priscilla" said it was the best female chorus that had ever sung in the work. The Plymouth paper gave the chorus a fair amount of praise, but in setting forth its verdict of the performance used some strange expressions. Speaking of the chorus the reporter said: "in truth their singing and training for the *scenic effects* did credit to themselves," etc. Of the soprano who took the part of Priscilla: "Miss Blank made a charming Priscilla, acting well and succeeding excellently in the vocalization of the solo and mixed parts." Even a two-headed girl would find it difficult to vocalize mixed parts. Speaking of the orchestra, after the first of the two performances, when the playing was at times almost unendurable (owing solely to lack of rehearsal), our dispenser of favors wrote: "the accompaniment was a fine movement of instrumentation, the shading being given with care and the *entire* music with exactness and the best of effect." Again and finally: "For the most part the music is good, only one or two of the solos approaching to dreariness, and these being introduced to heighten the rest by contrast." Shades of Auber, Suppe and Sullivan! Here is indeed an idea.

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Nuggets. The original Mr. Rubenstein arrived in New York in August, accompanied by his wife and twenty-four children plus. For the only time in history the compositor has our permission to spell this composer Rubenstein with a *ben*.—From an authoritative Swedish source we learn that it was Gade's wish that Asger Hamerik, now of Baltimore, should succeed him at the Copenhagen Conservatory. At Gade's death another candidate was presented by the civic counsellors of the Conservatory; as no appointment has been made, perhaps the composer of symphonies of ponderous title may yet return to the land of his birth.—What slander is this spoken of Bayreuth! Is't true that in two years the gentle Bavarian has shed the coat of innocence and simplicity for one of greed and deception? Nay, nay. I do not believe that the kindly-spoken artisan who in 1889 worked a half day upon my watch for a single mark; or the keeper of the public bath, who so zealously served me during an ablution and who urged upon me, on my leaving, the unused portion of the soap, charging but two marks for his services and his politeness; or the plump fräulein who sold daintily specked peaches for a few pfennigs and a smile; or even that brotherhood of street boys, who shared the weight of my portmanteau as I first exploited the streets of the place in search of far away 77 Richard Wagner Strasse would now be changed from honest burghers to sharpers and cheats. Tis impossible!—Our friend of the Chicago *Figaro* compliments Mr. Elson and myself so profusely for our work on this paper that even a Bay of Fundy bronze cannot hide the blushes of my senior (in all good works); which, in my own case rise to heaven in grateful tumult. Thanks, kind sir.—Musicians will not complain that Prince Bismark has ceased to be a power in Germany. To a friend the ex-Chancellor admitted that he preferred an Italian hand-organ and the mouth-harmonica to the Opera House and Sing Academie.—From "dear Newport" a correspondent writes that Messrs. Smith and Miss Brown "sang a bewitching program of classic music." Probably some of Tosti's songs and the Braga Serenade were heard. Old was the word intended, not classical; Glück's "I have lost my Eruydice" and Handel's "Total Eclipse" are classical but not bewitching.—The Boston correspondent of the *Critic* learns that a new comic opera, words by Mr. Arthur Macy, music by Mr. E. A. P. Newcomb, both of Boston, the story of which deals with fisher-life at Marblehead," has received the commendation of musical experts, and would seem to be the long missing American Opera" Mr. Newcomb, the composer of the music, has already reached fame as the result of a song about "Boston Cats."—The representatives of the *New York*

Tribune, stationed at Chautauqua this summer, wrote ardently of many things, among them music. One statement of his puzzles us. A soprano had, he says sung the cavativa from "Linda," which received four recalls, and for an encore she chose "The Last Rose of Summer." "The great Ampitheatre was crowded with thousands of people, and men found refuge by climbing into the rafters. Special trains brought people from New York State, Ohio, Pennsylvania and even Kentucky." Why did men "seek refuge" among the rafters; was it to flee from the singer's voice? Again, where did the special trains from Ohio and Kentucky leave passengers; among the rafters?

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It is apparent to one who reads the prospectus of the thirty-fourth annual festival of the Worcester County Musical Association, that the liberal spirit which first manifested itself there only a few years since, and which meanwhile has made but slight advance in this conservative citadel, has now made a real stride. The program so far decided for the September meeting of the Worcester Association is in point of artistic merit and catholicity of selection a most gratifying one, to record which is a pleasure. Moreover there remain in abeyance a number of compositions which added to the list given below will give even greater pleasure to those who look for the ultimate conversion of Worcester for a condition of somnolent classicality in music to one of exhilarating progress. The choral works to be given are "Israel in Egypt." Handel; "Arminius," Bruch; Repentance of Nineveh," J. T. Bridge; Mass in C minor, G. Arthur Adams; "The Captive," Victor Herbert. Last year selections from Handel's choral masterpiece were sung for the first time in Worcester; nearly the complete work is now announced together with Handel's "Occasional Overture" which will be played previous to the oratorio thus furnishing the needed prelude to a work which while possessed of magnificent parts—notably the choruses—is as a whole without form and coherence. Bruch's "Arminius," though not new in Worcester, is representative of a foremost choral writer of the period. Dr. Bridge's oratorio and the compositions of Herbert and Adams have the merit of novelty, the two last mentioned having been written for the Worcester Association. Dr. Bridge, who is one of the group of the younger English school of composers, wrote his "Repentence of Nineveh" for the Worcester England Festival of 1890. Joseph Bennett compiled the book of words from the old testament and his experience in works of this kind is a guarantee of its fitness and musical suggestiveness. The music is modern in character, picturesque, even striking in its imaginative force, and will command quite as much attention as anything to be performed at the festival.

Mr. Herbert's "The Captive" and the Mass by Adams may stand as representing American composers, though it is by adoption not by birth that the rotund and talented descendent of Samuel Lover claims relationship with us. Mr. Herbert, in his instrumental writing has shown a natural melodic gift and an original talent; "The Captive," his first choral work, reveals the added trait of dramatic force: the story is German, and invites musical treatment. Mr. Adams, who is remembered in Boston and vicinity as a talented organist and composer, wrote the Mass in C some years ago, but did not live to hear it performed. The work, which is scored for orchestra, follows in form the church models of the past; it is scholarly and will certainly surprise those who were not cognizant of the gifts of Mr. Adams which for a long time remained latent.

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Turning to the orchestral lists there are announced a new orchestral suite by E. A. Mac Dowell; Schumann's D minor and Dvorak's D major symphonies; two movements from Tschaikowsky's fourth symphony; Grieg's "Peer Gynt" suite; Han Richter's gorgeous arrangement of some of the "Siegfried" and "Götterdämmerung" music of Wagner; the overtures "Iphegenia," Gluck (Wagner's ending); "Egmont," Beethoven, and "Faust," Wagner; Rubinstein's D minor piano concerto with Franz Rummel pianist; Saint-Saëns's violoncello concerto with Victor Herbert, cellist, and a solo piece for violin which Franz Wilczek will play. At the organ recital, which has now become incorporated among Festival features, Geo. W. Morgan will be the solo performer on the very good instrument in the Worcester Mechanics Hall; to this program several debutants will contribute and among the selections is the trio for two flutes and harp from Berlioz's "L'Enfance du Christ."

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The management has engaged a strong list of vocal soloists the leading names being: (Sopranos,) Mme. Lillian Nordica, Mrs. Jennie Patrick-Walker, Mrs. S. C. Ford; (Contraltos,) Miss Lena Little, Mrs. Carl Alves, Mrs. Julia L. Wyman; (Tenors,) Signor Italo Campanini, Mr. Albert Lester King, and Mr. Herbert Johnson; (Baritones and Basses,) Signor G. Del Puente, Mr. Carl Dufft, Mr. Myron W. Whitney.

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Minor details of the miscellaneous programs promise much, and among the composers not already named who quite probably will be represented by works of considerable dimensions are Mascagni, Gounod, Lalo and Rubinstein. The price of season tickets will be $6. admitting to all concerts and rehearsals of five days; the season ticket is transferable. C oice of seats for the season will be sold at auction on Tuesday, September 8th, at the store of Gorham and Co., which firm will undertake to act for all who cannot attend the sale in person.

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What seems to be an authoritative account of the plan of Mr. Abbey for the Franco—German—Italian season of opera at the Metropolitan Opera House, New York, next season has been furnished the public. It is undeniably interesting. The works intended to be performed are—"Don Giovanni," "The Jewess," the three Meyerbeer operas, "Aïda," "Carmen," Mascagni's "Cavalleria Rusticana," Massenet's "Le Cid," Reyer's "Sigurd;" "Faust," "Lohengrin," "Die Meistersinger," "Otello," "Le Nozze di Figaro," "Il Barbiere," "Dinorah," "Mefistofele," "La Gioconda," "Fidelio," "Romeo and Juliet," and "Lakme." The singer who leads Mr. Abbey's

company is Mme. Lilli Lehmann! This is indeed a master stroke and as a New York correspondent remarks, her great popularity is unquestioned. "Her stanchest admirers, moreover, are the ardent Wagnerites who have shown the most disappointment and the most bitterness of feeling over the change from German to Italian opera. This then is a shrewd move designed to secure for the new company the interest and support of the very persons, the Teutonic element and such native-born lovers of music as have become converts to the new school, who were expected to stand aloof during the whole season bemoaning the decadence of this great art institution. They remember Lehmann as the greatest Brünnhilde that has ever been seen here and as an artist of the first rank in whatever she undertakes. They have seen her in only a few operas outside of the Wagner list—in "Norma" and "Carmen" among others. Will they not be just as anxious to hear her in "Le Cid" and Reyer's "Sigurd," a French adaptation, you remember, of the Siegfried myth, or in "Lucrezia Borgia"? I cannot but think that the appearance of Lilli Lehmann in some of these new operas will put to a severe test the resolution even of the extreme Wagner worshippers to content themselves with concerts and allow what they are pleased to call the non-musical public to support the opera."

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This is very sensible talk. If Mr. Abbey does anything well he will get credit for it. A large element in the metropolis regret that a whim of a group of wealthy men should have turned the current of opera from a direction of splendid dignity and paramount artistic excellence into a channel of less consequence, but art is broad and it is only the bigots who are not willing to get the best there is in Mr. Abbey's sumptious optimism.

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But the regal Lehmann is only one of many singers promised by the American impresario. His list of sopranos includes Mme. Albani, Miss Emma Eames, Miss Van Zandt; his contraltos will be Giulia Ravogli, who was a star of the first magnitude during two London seasons, and Mme. Scalchi; Jean de Reszke heads the list of tenors, the fragile Capoul and the resolute Kalisch come next; Lassalle is to be primo baritone and Edouard de Reszke, leading basso. Truly a constellation.

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This rather caustic arraginment of the lack of truth marking the productions of opera under the English impresario Augustus Harris, whom the Queen has just gartered (Arthur Sullivan also received a garter of the Queens) is from the pen of one of the Browning family and is directed against the performance of Gluck's "Orpheus." After recalling the perfect appropriateness which marked the performance under Viradot-Garcia in Paris in the early sixties, of the opera, Mr. Browning proceeds:

But the jarring elements at Covent Garden are enough to drive an audience to despair. Why should the Vale of Tempe be represented as on the shores of the Bay of Uri? Why should the altar-tomb be transformed into a square, second-hand block of marble with the name of Eurydice in *English*, not even in Italian, let alone Greek? Why should that terrible chorus, who will not make up or shave off their moustaches, every face of whom is known to the playgoer, with an obtrusive personality which bids defiance to all disguises, stand still and sing, while simpering and posturing ballet girls lay complicated bouquets on the grave of the dead one? Perhaps the climax is reached in the infernal regions, where the eternal chorus brandish staves borrowed from the last pantomime, and the Furies in the guise of merry *Figurantes* in red shawls dance a trivial and inappropriate measure, which they have not practised, to Gluck's divine music. The art of ballet music must be dead indeed, if even the inspiration of Gluck cannot revive it. Orpheus was preceded in his descent into hell by a grinning hybrid (between Mephistopheles and a gutta-percha man) which made it impossible even for Ravogli to behave with dignity. The Elysian fields are, it seems, on the shores of the Bay of Naples. The temple of Hymen was placed in the rose garden of the pantomime, which was in its turn borrowed from "Parsifal." The male chorus was clad in full Greek armour as they had already been in the Elysian fields.

THE BIRMINGHAM FESTIVALS

Anticipating their triennial meeting of 1891, the board of government of the Birmingham Festival has issued an outline program which contains the following interesting retrospective chapter:—

The first Musical Festival in aid of the Hospital was held in 1768, realizing the sum of £299 From that period until 1796 seven Festivals were held. In 1799 the scale of the celebration was enlarged, and since then (with one exception) they have been held triennially. The last nine Festivals (the most brilliant of the series) yielded respectively a very large income to the Hospital—the Festival of 1864 having produced a net return of £5,256, that of 1867, £5,541, that of 1870, £6,195, that of 1873, £6,577, while the amount realized by the Festival of 1876 was £6,071, that of 1879; £3,010, that of 1882, £4,703, that of 1885, £3,360, and that of 1888, £2,500. A grand total profit, since the foundation of the Festivals, of £122,425 has been paid over to the Hospital. In addition to this amount, the noble organ in the Town Hall (valued at more than £5,000), and an extensive musical library, are the property of the Hospital, the cost having been defrayed out of the Festival receipts.

In regard to Musical Art, the influence of the Birmingham Festivals has been not less marked than the important services they have rendered to the cause of Charity. During the period of upwards of a century over which the Festivals have now extended, they have given the public the choice masterpieces of great composers, interpreted by the most eminent artists, vocal and instrumental. Since 1834—the period of reorganization—the Festivals have obtained European celebrity, and have been frequently distinguished by the production of original works of the highest rank. Amongst these may be mentioned the "St. Paul" and the "Lob-Gesang," of Mendelssohn, given in 1837 and 1840; and the immortal "Elijah," specially written for Birmingham, and produced at the Festival of 1846, under the conductorship of Mendelssohn himself. In 1855 and 1864 respectively, the oratorios of "Eli" and "Naaman," by Sir Michael Costa, were written for and produced at Birmingham; 1867 witnessed the production of the sacred cantata "The Woman of Samaria," specially composed for that occasion by Professor

Sterndale Bennett; in 1870 the first performance took place of Sir Julius Benedict's "St. Peter," in 1873 that of Sir Arthur Sullivan's "Light of the World," a work also specially composed for the Birmingham Musical Festival; and in 1876 the oratorio "The Resurrection," by Professor Macfarren, and "Zion," a sacred cantata by Professor Gade, of Copenhagen, both of which works were composed expressly for the Festival. The celebration of 1882 was distinguished by the production of that world-famed work, by M. Charles Gounod, "The Redemption;" and that of 1885, by "Mors et Vita," by the same composer, both of which were specially composed for the Birmingham Musical Festival; and at the Festival of 1888, Dr. C. Hubert Parry's oratorio "Judith," was performed for the first time.

Among the many secular compositions originally produced at these Festivals may be mentioned the cantata of "Kenilworth," by Sir Arthur Sullivan; "The Bride of Dunkerron," by Mr. Henry Smart; "The Ancient Mariner" and "Paradise and the Peri," by Mr. J. F. Barnett; "Nala and Damayanti," by Dr. Ferdinand Hiller; "Fridolin," by Signor Randegger; "The Corsair," by Mr. Cowen; Gade's "Psyche;" Dvorak's "The Spectre's Bride," and Dr. Bridge's "Callirhöe."

The list of great artists who have assisted at the Festivals include a large proportion of the names of all those, whether English or Foreign, who have made their names illustrious in the records of Art—such, for example, amongst vocalists, as Billington, Mara, Salmon, Catalani, Malibran, Garcia, Stephens, Stockhausen, Sontag, Clara Novello, Grisi, Viardot Garcia, Dolby, Hawes, Birch, Bartleman, Braham, Knyvett-Naldi, Vaughan, Lablache, Formes, Mario, Weiss, and Titiens; and amongst instrumentalists, Cramer, Lindley, Neukomm, De Beriot, Nicholson, and Dragonetti. To this list may be added the names of all the principal contemporary vocal and instrumental performers—hardly one of real eminence having failed to take part, from time to time, in the Festival performances. To close this brief record it has but to be added that the conductorship of the Festival has been held, at various times, by Mr, Greatorex, Dr. Crotch, Mr. Knyvett, the late Sir Michael Costa, and now by Dr. Richter, whose world-wide reputation has been enhanced by his skill at the Festivals of 1885 and 1888.

The Festival of 1891 will be held on Oct. 6, 7, 8 and 9. The following constitute the important works to be performed:—Tuesday morning, "Elijah;" Tuesday evening, Dr. A. C. Mackenzie's "Veni Creator Spiritus" (composed expressly for this Festival;) Beethoven's Violin Concerto (Dr. Joachim); Brahms' Third Symphony; Wednesday morning, Bach's "St. Matthew Passion Music;" Wednesday evening, Professor Stanford's New Dramatic Oratorio, "Eden;" (composed exptessly for this Festival;) Thursday morning, "Messiah;" Thursday evening, Dr. Hubert Parry's "Blest Pair of Sirens;" Schubert's "Offertorium;" Mozart's "Ave Verum;" Dr. Joachim's Hungarian Concerto, and Wagner Selections; Friday morning, Dr Antonin Dvorak's New Requiem (composed expressly for this Festival); Beethoven's Seventh Symphony; Friday evening, Berlioz' "Faust."

The principle vocalists engaged are Madame Albani, Miss Anna Williams, Mrs. Brereton, and Miss MacIntyre (Sopranos); Miss Hilda Wilson and Madame Hope Glenn (Altos); Mr. Edward Lloyd and Mr. Iver McKay (Tenors); Mr. Santley, Mr. Watkin Mills, Mr. Brereton, and Mr. Henschel (Bassos): The band will number 120; the chorus 370.

MUSIC.

When mortals lamented that sunlight was silent,
That language had limit and passion could pall,
That color lacked sweetness and perfume would perish,
The gods granted music, uniting them all.—*Amy W. Bagg.*

MUSIC IN THE HOME.

(For the Herald.)

Mr. Mathew Arnold probably gave one of the most excellent definitions extant of culture, when he interpreted it as being "a knowledge of the best that has been said and done in the world." There are two distinct kinds of musical culture which in this great age of progress should be seriously considered in the home circle,—the knowledge *of* music and the knowledge *about* music.

Within the last three decades, the study of this beautiful art has taken great strides especially in the cities which are musical centres and where the opportunities are many for hearing and absorbing the works of the great masters given by the best artists. As a result, good music,—and by good music is meant classical and modern works which spring into birth from the genius or patient study of artists,—has in a large measure entered into the bone and marrow of home life. All families cannot of course contain musicians but each member may become capable of loving and appreciating music. Extraordinary talent is bestowed rarely and calls for extraordinary diligence, but the awakening and developing of musical perception lies within the reach of all, and what place more appropriate for its improvement than that spot where life's truest joys are to be found, one's own home?

There can scarcely be a more delightful way of passing an evening than with music. Some new songs or duets to be tried and practiced, or old ones to be rehearsed for the benefit of the non-executant but appreciative members of the family circle, or for the friend who has dropped in to pass an hour and who finds the music a rest and an encouragement. Home can easily be made what it ought to be, a place radiant with joys, or what it was never destined to become,—a painful oppression, by its want of all that is amusing or attractive. Of course there is art in the form of modeling, sketching or painting, literature and light science, which may each and all be utilized in a very effective way as lodestars for brothers and fathers and cousins, yes, and daughters, but the subject in hand is perhaps the most universally beloved of all, for every young man and young woman I believe, enjoys, when it is rightly set about, a home service of music, and the best talent should be exerted in providing the right sort. To the girls or the mother of a household one naturally looks for the propagation of the musical seed. Man may indeed be the brain of the art, but woman is the heart and soul, and no grander diversion can occupy her attention than this universal language whose thrill prevades all Nature and whose accents were the first sounds heard at the birth of Christ when the angels sang together above the plains of Bethleham. The violin and harp may be studied by women to great advantage and are unquestionably more graceful than the piano; Camilla Urso and Madame Neruda have surely shown what the sex may accomplish with the instrument of Paganini, and the harp, although it has gone out of fashion, should be speedily reinstated in the parlor or drawing-room, where it is a beautiful medium of accompaniment.

With proper study on the part of the especially gifted, and a rightly directed culture for all, there is no reason why every member of the family, not physically impaired, should not sing. Americans have exceptionally fine voices, most of them possess a naturally good ear, and when one thinks of the advantage in soul-culture to the individual in addition to the added attractions of home which such evenings would prove, it seems a marvel that many well-intentioned people, parents, growing lads and young women should neglect so easy and so delightful a work.

Self-cultivation is comparatively easy, and is capable of broadening out indefinitely. It often resolves itself more into a question of application than anything else. There are many households where all have voices to cultivate, if they will only set their minds and energies at work in the matter, and with the increased facilities for instruction, and the courses of self-help which are given in many periodicals, nearly every one is enabled to pursue at home a progressive course of private tudy. The influence of music is daily becoming more wide-spread, as people begin to realize that it is a real and not an artificial expression of the emotions, that it soothes, relieves recreates and elevates, The home parlor is the place perhaps of all others, in which to encourage native talent and allow it the freest developement under the salutary conditions of liberal recognition and just criticism.—ANNETTA T. HALLIDAY.

SOMETHING ABOUT THE HARP.

(For the Herald.)

Those of us who are acquainted with the harp, in its present state of perfection,—to which it has attained principally by the improvements of Grard,—can scarcely realize the antiquity and former simplicity of this beautiful instrument; beautiful, not only for the liquid tone which can be produced from it, but also for its perfection of *form*, which endears it to the heart of every artist.

We must carry ourselves back in imagination many thouands of years, if we wish to trace the source of the harp; and it is only within the course of the past few years, through the assistance of some well-known Antiquarians, that we have realized what pains and thought must have been expended on this instrument in times past.

At a very early stage of musical progress, we find trace of a stringed instrument:—true, it was merely an elastic stick bent with one or two strings like a bow.

It has been thought that the bow used in the chase or in battle suggested this idea, which led to the evolution of the harp, and of other stringed instruments in which the shape of the bow is distinctly discernible. We may then consider this primitive bow-shaped instrument, as the great ancestor of the harp.

There are one or two old Greek mythos extant concering the origin of the harp and lyre, which are quite interesting to note.

We are probybly all well acquinted with story of Thot, the Egyptain god, who, while wandering along the banks of the "Nile", found the empty shell of a tortoise, with fibres attached to it. These he stretched across the shell, and on touching them with his hand, a beauteous melody was heard. Then again, we hear how Phœbus Apollo, while hunting with his divine sister Artemis, heard the twang of her bow-string, and was seized with the idea that this instrument of the chase might be made to yield tones to delight the heart.

For many years there has been considerable controversy as to whether the Egyptians or Assyrians may claim the honor of originating the harp, but the matter is now about settled. Sir H Gore Ousely in his "History of Music," states it to be *undoubtedly* of Egyptian origin, and his opinion is endorsed by the numerous representations of this instrument found on monuments which have been exhumed. At any rate, this points to its being by far the most important of the Egyptian instruments.

It seems incredible, but is nevertheless a fact, that in one of the sepulchres of Thebes, an Egyptian harp was found with catgut strings which when touched emitted *sounds*—though the instrument had been immured for fully three thousand years!

The greatest difference in the construction of the ancient harp as compared with our own of the present day, is, that the front pillar, which in our harp seems to resist the tension of the strings is entirely missing. This is a peculiarity found in all harps of Asiatic nations and the Egyptians constructed all their instruments on this principle. Some argue from this that the tone of the instrument must have been weak and poor, but when we recollect that the frame-work of the ancient harps was made, not only of wood, but of ivory or of metals, this idea is exploded, as such a hard frame-work would be calculated to stand a very considerable tension of the strings.

It has been found well-nigh impossible to determine the number of strings used in the ancient harp, as nearly all the representations of them on the numerous bas-reliefs are in too imperfect a state to determine this matter. Moreover, in most of the representations the number of the tuning-pegs is not in accordance with the number of the strings.

The Egyptian harps varied considerably in point of size, shape and ornamentation. During the reign of Rameses III, about 1284 B. C., the harp attained to its highest point of excellence and it was then that it acquired the picturesque form it still possesses.

One representation discovered by Bruce in the tomb of Rameses is computed to be about 6½ feet in its entire length. A very interesting account of this discovery is to be found in "Bruce's Travels," Vol. I.

The harps at this time possessed from about thirteen to twenty-six strings. The frame-work was very handsome, being ornamented with carnidays of the heads of gods, sphinxs, dragons, etc., and oft-times inlaid with gold, tortoise-shell another of pearl, and in some cases with leather. In fact they were doubtless as much treasured and admired for ornamental articles of furniture, as the grand pianoforte of the present day, which figures so largely in our drawing-rooms.

Some of the old representations depict the harp as bow-shaped or triangular, and either borne on the shoulder of the performer or resting on a stand the performer kneeling or sitting on the ground. Gradually the stands were made higher, thus enabling the performer to stand upright.

From the commencement of the Conquest of Egypt, may be dated the degeneration of the Music of the Temple, and as harps were used considerably in the worship of the Temple, a corresponding deterioration is observable in the structure of the harp at this time, which finally resumed its old-shaped form, and was transferred from the hands of men to those of women.

The Assyrians, as we learn from their monuments, possessed a great variety of stringed intruments and were very well advanced in the Art of Music. Within the past few years several Assyrian bas-reliefs have been discovered, representing historical events, religious ceremonies or royal entertainments, and in nearly all of them we find representations of the harp. Most of these discovered monuments have been obtained from three extensive mounds near the Tigris in Asiatic Turkey. Several of them are at present deposited in the British Museum, and are very well worth a visit.

The frame of the Assyrian harp was about four feet high; the upper part contained the sounding-board, two sound-holes being visible on the sides Below these are its tuning-pegs.

The strings run from these pegs down to the horizontal bar of the framework round which they are fastened, and from which were appended more or less ornamented tassels—there last

named appendages made the instruments seem almost twice their length.

The performer held the instrument—which appears to have rested on the little finger of the left hand—before his breast, and played while standing or walking. It must have been light' for on some of the Bas-reliefs, women are represented as carrying them in processions—even while dancing.

The harp is used much less commonly among Asiatic nations than formerly; but is however a favorite instrument in Burmah, and in the countries situated between Hindoostan and China.

The Burmese have quite an ingenious method of tuning their harps. Their instruments have thirteen strings, (of silk), to the ends of the strings cords are attached which are bound round the upper part of the frame in such a way as to admit of their being pushed up and down. The Burmese harp is called *Saun.*

Undoubtedly the Hebrews possessed the harp associated as they were, so intimately with the Egyptians; but it is doubtful which of the Hebrew names of musical instruments occuring in the Bible really designate the harp.

In Persia, the harp, called *Chang*, was *formerly* a very well known instrument, but it has now fallen almost entirely into disuse.

The Negroes in Western Africa possess an instrument which bears a very strong resemblance to the harp as found depicted on Egyptian monuments.

In Guinea, the natives call it *Boulou*, and they use strings obtained from the fibrous roots of a tree, or from a kind of creeping plant.

The traces of the use of the Oriental harp among European nations are very few. The Finns have the credit of preserving it the longest, under the name of the *Kantele*

There is an old legend in Finland to the effect that their god played with such effect on this "Kantele," that, like Orpheus, he charmed the most ferocious beasts, checked the course of the rivers, and the wind, and the "Mocking echo approached mutely to listen to the heavenly sounds." The Finnish harp became extinct about the year 1812.

The earliest harps of the Scotch and Irish,—with which we are acquainted through the discoveries of ancient monuments,—bear a strong resemblance to the Asiatic instrument.

The discovery of a monument in an old Church in Kilkenny County, with a figure on it, represented as playing on a harp, has been viewed with much interest, not only by reason of its antiquity—dating as far back as 1830—but as being the first specimen of a harp, *without the fore-pillar*, which has been discovered out of Egypt.

The Welsh harp, called *Teylin*, is, according to old poems and traditions, of almost fabulous antiquity; we find mention of it in an old poem written in the 5th century.

This "Teylin" certainly was a wonderfully perfect instrument, considering the time it was introduced. It consisted of three parallel sets of strings, which were tuned to the complete chromatic scale.

The harp is decidedly the Welsh national instrument, and was considered one of the "indispensable possessions of a gentleman." Its form has remained unaltered for about 1500 years.

The harp was the most important instrument used by the Meistersingers and Minnesingers of Western Europe, but it had then undergone many changes in point of size and shape. being in fact a portable instrument.

The practise of the harp was cultivated by all the Norman, Scottish, and Irish noblemen. History recalls to us, how in "Ye olden time," King Alfred not only charmed his Danish enemies, but gained for himself a Crown, by his wonderful playing on this instrument of his choice. It was his "*Music*," which blinded the eyes of his enemies that they did not recognize him

"For nought so hard and full of rage
But Music for the time doth change its nature."

Much more might be written on the subject of harps, did space permit. The history of the Irish harp alone is well worth investigating and it has been impossible to mention the modern harps. This brief sketch may interest some to pursue the study of this beautiful instrument still furthur, and certainly the many curious scraps of information thus obtained, will amply reward the student for the trouble he takes.—MARGHERITA.

HANSLICK'S FEUILLETON.

NOTES D'UN LIBRETTISTE, MUSIQUE CONTEMPORAINE, PAR LOUIS GALLET.

Translated for the MUSICAL HERALD by BENJAMIN CUTTER, from the Vienna Free Press of July 19, 1891.

The title of this book contains a play of words. We might call it *Librettist's Music;* or, better, we might translate this French title simply: *Notes of a Librettist.* The librettist, that is: the author of the book before us, is by calling a physician in a large Parisian hospital, and although his spare moments are given to Art, he is nevertheless one of the most sought after of the French opera-wrights, the constant co-adjutor of Saint-Saëns and other moderns, and is he who has lately put into operatic dress, Zola's *Dream.* His works are distinguished by that fine literary polish, which the present French composers appear to demand. The good old days of libretto-writing are now passed away. The blunt, honest Philistine poetry, with its "heart and part," "breast and rest" rhymes, is today in bad report, and even if old Scribe should rise out of his grave his favorite phrase, "*jé t'aime-mon-bien supreme*" would now fall flat on Parisian ears. Old Scribe knew well that his rhymes were not of the choicest, and it would have cost him but little to have avoided many a commonplace. But he aimed straight at the commonplace. Many a grammatical crudity in his plays was penned with cold-blooded intention, and his opera-words show that he preferred the language of the common people. Let the musician put in the interest, the color! However, the time is not far away when the "literary libretti" of the present time will also appear ordinary, and then old Scribe will get his due. For why these pretty phrases, these carefully twisted rhymes? Why this impertinent prominence of the text in an art form, where if not King, Music shares at least the Chair of State, equally with the Drama! Not by their words must these old librettists be judged, but by their deeds; that is, by the situations which they have presented to their composers, and situations such as those in *The Huguenots*, or a succession of events, as in *The Prophet*, outweigh all the finger dexterity of these finicists of the pen.

So much about Gallet in the way of sketchy characterization. He calls his book, *Notes of a Librettist.* He, whose words have been an impulse to so many musicians, has now made notes himself.

Notes about musicians, recollections of co-workers. And

he causes a long column of musical figures to pass by one, famous and unknown, and the unknown affect us more than the known. They awaken our compassion. For they belong without exception to the unfortunate race of unrecognized geniuses, and of demoralized talents. People to whom Fame came too early; upon whom he crept like a thief in the night, and left before they had found the strength to hold him fast. For instance, who knows anything about Jean Conte? Even in Paris he is a stranger among strangers, and yet some thirty and more years ago the Parisian art world was full of his fame; for he had won the Prize-of-Rome, and everyone said that a new Auber, or a new Rossini, or a Meyerbeer, had been born for the French opera. *Prix-de-Rome!* How much hope, how much disappointment lies in these words for every French artist! To be sure, they mean a magnificent establishment. The Villa Medici, owned by the French Government and standing gloriously on the Monte Pincio, with shady gardens about it, and with a magnificent view over the whole Campagna away to the sea and away to the mountains in the distance. "Five and twenty stipendiaries of the Paris Academy enjoy here free instruction"—so read the guide-books. Altogether false! For four or five years the Government cares magnanimously and pretty generously for the young artists; they have perfect freedom; but of artistic supervision, of the observances of a seminary—there is not a word. The young man may do what he will, but once a year he must send in a composition, although even in this respect the rule is at times broken. But people find fault because musicians, as well as sculptors and painters and architects, are sent to Rome. There's no musical Raphael there to awaken their enthusiasm, they say. Nevertheless the custom is adhered to, and even the easy-going Auber, an elegant old man of the old school, was wont to say; "*Rome ca agrandit les ide'es.*" Yet the young people learn something in the Eternal City. They feel the superb air which whispers to them melodies from the shores of Tyre, the grand key-note of the landscape unlocks for them the mysteries of harmony, and the gay southern life of the streets suggests to them the contrasts, transformations, and striking devices of restless counterpoint. There is hardly a celebrated French musician who has not spent three to four years of his life on the Monte Pincio—Herold, Halevy, Gounod, Ambroise Thomas, Bizet, Massenet, and even he who struggled against all precedents, Berlioz himself. A singular caprice of fate it is, however, that the cleverest of them all, and one technically their master, Camillo Saint-Saëns, was plucked in the examination. Yet the list of the famous is soon exhausted. Musicians have enjoyed the *Prix-de-Rome* since 1803—this makes then 88 prizes; 88 young men, proud with victory, and spoken of as the hopes of their land. Where are they all? Alas! All but a few have sunken down into the obscurity from which their light arose. For after the glories of the Villa Medici, they succumbed to the trials and stress of self-support; they became organists, piano teachers, professors in boarding schools, or disappeared in poly-headed orchestras, where their little flames slowly burned out behind two kettle drums or a double bass. Many said farewell to music. One of the merchant princes of Rio Janeiro was a *Prix-de-Rome.* A certain Dautresne—we cannot vouch for accurate spelling—after a long struggle compassed the performance of an opera, failed, and tok up the manufacture of cloth; and some ten years ago he became the Minister of Trade for the Republic of France.

But the majority lacked the strength to saddle and ride another horse. They pined away in musical servitude. So did Jean Conte, whom no soul knows. In 1858 he wrote to his teacher, Carafa, from Rome, that his time had elapsed, and that before his return he desired to visit some German city. The old Italian sends him to Vienna—an excellent Italian opera was there, and he himself had had a great success in 1823 in the Kärnthner-thor Theatre; and a good time besides! And the mouth of the maccaroni-man waters as he thinks of his youthful pranks. Conte must always remember that he is to write for the present, not for the so-called future, and that melody must always form "the basis of his music." In other words, he is to compose Italian music: "Forget that you are a Frenchman." Alas! Alas! This Jean Conte comes back to Paris, where in the meantime Gounod's *Faust* has risen above the horizon, and where the Carafa-style belongs neither to the present nor the future, but already to the past—and what is the young man to do! Fortunately he plays viola, and finds employment in the opera. Twenty long years he bows the strings in dim obscurity, until one day a compassionate theatre manager draws him to the light again. Gallet writes him a one-act libretto, the opera is given, fails, and poor Conte again fiddles his viola, and will do so to the end of his days. There was lacking in him strength sufficient to preserve and carry on his premature fame; for premature fame destroys tissue, and rare indeed is it that one can safely "rest on his laurels." Fame calls, also, for ceaseless effort.

In a letter of the Maestro Carafa (1858) one reads of a newly-crowned victor. "Young Bizet is a good musician, but he has no ideas." Everything he makes amounts to little. A hard opinion, when one remembers that Carafa's favorite was afterward chained to the music-rack, while Bizet was to write *Carmen*, one of the three or four operas which in our day have won a true world-success. But strangely enough this hard opinion agrees pretty much with Bizet's own. Of all Gallet's reminiscences, those concerning Bizet are the most interesting. He discusses the days in Rome, days of the highest happiness; the young musician is charmed with the Paradise on the Monte Pincio, and admires everything in the old city of the Cæsars, its princes and beggars, its glory and its misery, and hopes in later life he may return and write some beautiful music there. A delightful spirit breathes in these family letters of Bizet, a spirit that would fain live and let live, that begrudges not a neighbor's sunshine. And yet Doubt, everlasting companion of true talent, casts about its malevolent shadow. Bizet asks himself, if he really has talent for music, and now altho the *Prix-de-Rome* has become his, this question torments him, the path of art seems full of thorns. With all this self-doubt, he is honest enough to place other's compositions above his own. "Guiraud has played to me his cantata, it is very much better than mine, better made, deeper felt, more manly." One can hardly believe his eyes when one reads such words. So there is an art where one man lets the other count for something, where envy, green and yellow, does not devour all one's humanity, and this art is music! And it does one good to see a young man, whose talent was beyond question, wrestling with doubt until he has prevailed over it. One day, after something had been finished, he confessed to his mother (altogether in private), "I feel that I have almost made it well, and that sometime I shall be able to do it ten times better. I can at last say that I am a musician, about which I have long doubted. No matter now whether I break my way through in two, four, or ten years! I am yet young enough to be able to hope that some day I may rejoice in my own successes." So

he had patience, as well, this young musician! This is the more astonishing when compared with the youth of today. But nevertheless these words cut one to the heart; for one involuntarily remembers that twelve years later, the young man was suddenly carried off soon after the first performance of his *Carmen*, and that he never lived to learn how this opera that at first won meagre successes later earned the applause of two continents. With Gallet he had wholly completed an opera, *The Cid*, for the singer Faure, and was about to begin a new work by the same librettist, *Genoveva of Paris*, when trouble laid hold of him. Not without humor, he fought his fate. To Guiraud he wrote: "Gigantic Angina! Imagine, a double organ point, A-flat—E-flat, rushing in through one ear and out the other. I can do no more. Will write thee." He died one summer night, hardly six and thirty years old. After his death it transpired that no legible manuscript of his *Cid* could be found, although he had played it from beginning to end to his librettist and Faure. Everything had been drawn from his memory, with the aid of a few sketches scribbled on a loose sheet or two, which despite various essayals refused to be deciphered by a stranger's eye. Massenet afterwards set music to the same text. But Death had blotted out Bizet's completed work as with a wet sponge.

So Georges Bizet, rejoicing in life and apparently so strong, seems also to have lacked endurance in the chase for fame. The theatre requires men healthy to the core. In its everlasting excitement the strongest man goes to the wall, while the weak man rests, and repairing himself in his concealment, still lives on. This is the way of the world; a Bizet dies in his prime, while a Jean Conte fiddles away at his viola. The life of a man generally pays for the fullness of his fame.

BAYREUTH IN 1891.

As Seen by the Correspondent of the Vienna New Free Press.

JULY 22.—The annual festival performances began on Sunday under the most favorable circumstances. Until now, this theatre with its 1500 seats has been absolutely filled, and the seats are all sold for some further performances. All sold! This seems to be the ideal of Frau Cosima Wagner and the Bayreuth Court Marschalls. And the standard adopted is not only one of quality but also of quantity; in the interests of the Bayreuthers, preference is given to a fashionable audience of rich Americans, Englishmen, and Frenchmen rather than to one recruited for the greater part from the German Wagner societies, because the latter look at their money twice before spending it here. And now the Bayreuth Theatre Association—let us call things by their right names—can be perfectly happy.

The physiognomy of the present audience,—and since the death of Wagner it has become more and more international—is now wholly changed. The German Wagner Societies and the *Vienna Academie*, which until now have always sent special trains to the festival, are very scantily represented, and have left the field open to those visitors who have probably come here with less heart but with the bigger wallets and with much curiosity. And this has been accomplished by Frau Cosima. Her letter to the President of the General Richard Wagner Society, communicated by him to the lesser societies and affiliations, contained amongst other things, the following passages: "I believe that Section I of the Statutes of the Society has helped on the misunderstanding. The Society has nothing to do with the realization of the festival plays which are supported by the public, (But Section I reads plainly and distinctly: The purpose of the Society is the maintainance of the Bayreuth Festival Performances!) Furthermore: "The Society's import tends in another direction, namely: toward the dissemination of the ideas embodied in the writings of Wagner,"—also, "Privileges have never been granted by the management, as they would injure the festival performances." And this is the gratitude of the family of Wagner! Whether one sympathises or not with the Wagner Societies, one thing must be recognized: that great injustice has been done here. Nor is it strange that the General Assembly of yesterday, which lasted from 10 to 1, and from 4 to 6 o'clock, was a very stormy affair. The representative of the Richard Wagner Society in Leipsig, Herr Jordis, energetically denied the assertion that the Wagner Societies had no right to participate in the festival performances. The Societies had made it their aim, even after Wagner's works had been made accessible to the English, French, and American publics in their own festival houses (?), to uphold the performances in Bayreuth. This gave them, at least, an ideal right to some preference, which of itself would in return benefit the growth of the Society, inasmuch as people in foreign parts would become members if membership guaranteed the acquisition of a ticket. Herr Wirt, also from Leipsig, denounced the doings of the management in an exceedingly violent manner; he was stormily interrupted several times by the Committee and by Members. and as he endeavored to show that the playhouse and the Bayreuth performances were not the exclusive private property of the Wagner family, but also belonged in part to the subscribers, Music-director Porges of Munich, cried out to him: "The subscribers gave up their right to ownership when they refused to make good the deficit of 1876." Herr Wirt has threatened, in a letter to the Central Committee, to publish a tract with the title, *The Circus in Bayreuth*, in which he will place the whole undertaking in its right light.

JULY 23.—Yesterday's performance of "Tannhauser" produced a certain disappointment in a majority of the listeners. The extraordinary ado that has gone on for a year about this performance awakened extraordinary expectations. These were realized, however, only to a certain degree. It was impossible to deny that such a performance was possible on any large stage; indeed, I would like to assert that in Vienna many parts are given much better. The mood that prevails here is a rather lowered one, and shows that the powers that be are conscious that this was no rare performance like that memorable one of *The Mastersingers*. Unqualified praise is due, however, to the magnificent setting. The eye was the organ mostly occupied during the first half of the first act, where the effect of the Paris version was the most felt. In this arrangement, which dates from the year 1860, the overture leads directly into the Grotto of Venus. Here, before a beautiful waterfall, and under constantly changing illumination, stand in the middle and at the sides of the grotto nymphs and bacchantines, sirens and naiads, satyrs and fauns, in the most voluptuous positions; they gather in groups and begin to dance in ever increasing fury until the song of the invisible earth-spirits reaches their ears. The dancers pause and listen; their wild tumult begins again, rises to an extreme pitch and dies away in voluptuous exhaustion. The whole scene, intoxicating to the eye with its crazy music and with its mythological final scene of Leda and the swan,—an ex-

tremely erotic ending,—was brilliantly arranged. The French, however, are well enough able to cook up such an over-peppered *Olla potrida* full of such insane music and entwined dances; no German festival playhouse, hallowed in purpose as ours is, is needed for such an end. Ambros wrote at the time of the first Vienna performance of this arrangement under Wagner's direction: "This music is *nymphomania* in notes. In this new arrangement of the opera we are spared the wild chase of the violins at the close of the overture; this leads, although the connection is inorganic, into the introductory scene; but while the overture formerly drove us on with the lash, we are now treated to scorpions. The thing first needful in all artistic beauty from the days of antique Greece down, and which Winklemann and Lessing have preached with fervor—proportion—Wagner has wholly failed to preserve." Concluding his review of "Tannhauser" performance, the critic says: All in all, a good performance, but not important enough to invite for its sake Europe and the people from far and near.

JULY 31.—Liszt's death was celebrated in the Catholic church here today by the soloists and chorus of the festival with the Bayreuth Choral Union. A large audience was present. The one hundred and twenty-first Psalm, "Verse One," a composition of Lizst's on Parzival motives, found after Wagner's death amongst his manuscripts, was given for the first time. Lizst's grave was covered with floral contributions of his admirers.—*Translated by B. Cutter.*

MUSICAL READING COURSE.

REQUIRED READING FOR SEPTEMBER:—THE HISTORY OF GERMAN SONG,* BY LOUIS C. ELSON.

The song is a topic upon which our course of reading has touched only incidentally. It is nevertheless one upon which the thorghtful musician dwells with a peculiar interest and fondness. Amid much, in his as in other arts, that is the product of a fettered inspiration or of none at all, in the domain of song, he is quite sure of finding an expression straight from a fervent and awakened heart.

And in the folk-song are preserved "as in a vial the purest efficacy and extraction" not of a single soul but of that of a people.

A race or tribe or clan or epoch, presents nothing to the world more profoundly characteristic of itself than the songs it sings, and the tunes to which it dances.

Such is the subject treated in our month's reading. And no writer of English, perhaps, is better qualified to treat it than the author of the present work. In his lectureship at the New England Conservatory, it has always been a favorite theme,—this of the wonderful music that has arisen out of the clare-obscure of the nations' life.

Beside the specific treatment of the song the book embodies much more; a condensed historical view of the movement of German music, and an appendix full of interest, devoted to the last hours of the great composers. It is sure to be read with much interest and profit.

N. B.—The required reading for August should have read "Music and Morals," instead of "Musical Memories."

*May be ordered through the MUSICAL HERALD Price Post-paid. $1.10

N. E. CONSERVATORY ITEMS.

SIGNOR FERRUCCIO BUSONI.

We are pleased to be able to present our readers with the likeness of an artist who has already been crowned with the honors which wait on splendid achievement and who, it would seem, has a very brilliant future.

We have already referred to Sig. Busoni but have occasion to correct some errors which unintentionally crept into our previous notice. He was born at Empoli, near Florence, April 1, 1866, and has consequently entered upon his 26th year. His parents were excellent musicians and his education was begun under their personal supervision. Their efforts were rewarded by his appearance in concert when but seven and one-half years of age. At eight he tried his daring wings at composition, and at ten he awakened interest in Vienna as a concert performer, He now applied himself diligently to his studies under Dr. Meyer (Remy) in Gratz, and in 1881 was honored with a gold medal by his native city. In 1884 the Philharmonic Academy of Bologna conferred the Master's Diploma, a distinction which has not been won by so young an artist since Mozart. Three more years of study were spent in Leipzig from which he was called to the Academy of Helsingford, Russia, whence after winning the Rubinstein prize in 1890, he went to the Imperial Conservatory at Moscow. He has already published forty works and has an opera completed in manuscript.

Sig. and Mrs. Busoni arrived about the first of the month by Steamer Wieland. He will enter upon his duties as instructor of the Pianoforte in the New England Conservatory, September 10th.

It is probable that the public will have opportunity to

hear him at no distant day.

91–92—It will be gratifying to the friends of the Institution to know that there is good promise of a large attendance at the fall term. Many important changes and improvements have been made in the Home during the summer, and no effort has been spared to insure a pleasant and profitable year for all who enjoy the advantages of the Institution.

The call for teachers has been very large this season and many who insisted upon having a graduate of the N. E. C. have been disappointed.

The demand for teachers of a high grade of character and general intelligence, and with the ability to teach voice and piano, is far in excess of the supply. A fact which prospective students should note.

The substantial work of the Institution is certainly being appreciated more and more and especially by those schools and colleges of the Country in which the Department of Music is suitably recognized and ranked. The opportunity of an Institution such as this aims to be, is superb and it must not be forgotten or neglected.

The teachers seem to have had a very pleasant and restful vacation. Most of them took wings with the summer and since their return, have been indulging in fish stories that would do justice to an old skipper.

Mr. Faelten spent the early summer in New Hampshire and later on made his headquarters at Hull, so that he has been able to personally supervise the changes and improvements that have been made. These will be appreciated by all who are to enjoy the advantages of the Institution the coming year.

IN MEMORIAM.

TO STEPHEN A. EMERY.

So now the sunset of thy weary day
Has slowly melted into gloomy night:
The dusky Western hills enfold its light—
Those last faint lingering rays that cheered thy stay
And thus its night has come. Its rich display,
Though darkly crossed by grief-clouds in their flight,
May well in memory pictured be, a bright
And living emblem of thy better way.
For those—now veiled from our mortal eyes—
Hast left us of thy noble life a share
That when the darkness of fresh sorrow flies,
The Spring's new morning, flushed with memories rare
And sunshine of thy helpful life serene,
Shalt make us grateful for thy having been.

Perley Dawn Aldrich.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Mr. Clarence Marshall well known throughout New England and elsewhere as a most capable and promising musician, has assumed the directorship of the Northwestern Conservatory of Music, Minneapolis, Minn. Mr. Marshall is peculiarly fitted for this position by both training and experience and we shall confidently expect him to realize a splendid success in the great Northwest.

Miss Cora Coleman of Rigdeway, Iowa, has been engaged for the vocal department of the Methodist College of Arkadelphia Arkansas.

Miss Florence Hopkins late of Kirkwood Seminary Mo. has accepted a fine position in St. Louis as Director and instructor in a private gymnasium.

Miss Lizzie Shirley goes to Coates College, Terre Haute, Ind. to be associated with Miss Eva Alden in the Pianoforte Department.

We have recently been favored with a call from Mrs. Frank Watkins(nee Ada Hollingsworth)whose warm interest in the N. E. C. and all that pertains to it remains unabated. She expects to spend much of the year in New York where Mr. Watkins' business engagements frequently bring him.

Miss Stella Ferris has accepted call to Science Hill School Shelbyville, Ky. where she will have charge of the Vocal Department.

Miss Margaret Ida Bayer returns to St. Mary's Institute Dallas, Texas, where she has taught very successfully the past year.

Mr. Will C. Morse will be connected with the Conservatory of Music of Lincoln, Nebraska.

Miss Ida S. Alward will have charge of the Vocal Department of Yankton College, Yankton, Dak. Mr. Frank Stead-Director.

A letter from Mrs. Wm. H. Park—nee Lena Wood, N. E. C. —of Page Holt Co. Neb. tells of happy absorption in domestic duties but continued and lively interest in everything pertaining to her Alma Mater.

Miss Edith Farlee will become a member of the Faculty of Tilton Seminary, New Hampshire.

Miss Charlotte Bottume assumes charge of the Department of Music of Hamilton Female Seminary, Hamilton Va.

Mr. Homer Norris returned from Paris late in August and has located in Boston.

Mr. J. Alfred Penington has decided to remain abroad another year. He expects to continue his study in Leipsic.

Miss Fanny Payne paid Boston a visit during the vacation and spent considerable time among her numerous friends in and about the city. She goes to Berlin this winter.

Mr. Wade Brown, Director of the Musical Department of Greenville College, S.C. called on us recently having just returned from the Bayreuth Festival. He is negotiating for additional teachers and expects to chronicle a yet larger success next year.

Miss Lila Moore will teach piano and voice in the Female Seminary at Culpeper C. H. Va. next year.

Miss Mary Sears has accepted an engagement in a school located in Millersville Md. and will teach piano and organ.

Mr. Harry Harper becomes a member of the faculty of the state University of So. Dak. and will have charge of the Department of Music.

Miss Irene Gurney of Toronto called on us in August and evidenced a continued interest in the N. E. C. She studied somewhat during her stay in Boston.

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD. *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark-measure or passage, referring to the particular edition in which it is found and opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

WITT.—1. Is it allowable to use operatic music in church?

Ans.—Depends wholly on the character of the music itself. Some soft and sustained pieces by Weber have become wedded with the words to which they are sung. But erotic and dramatic opera-music has no place in the church!

2. Please name some songs, soprano, to be used with Lablache's Method; also Solfeggios.

Ans.—Viardot-Garcia, *Daily Exercises for the Voice;* Stark, *Solfeggio Album. Popular Song Collection*, Ditson.

PENNSYL.—1. Please give me a sketch of Joseph Ascher.

Ans.—Born, London, 1831, died there, 1869. Moscheles, his master. Fashionable pianist; court pianist to the Empress Eugenie. Wrote much drawing-room music, effective, graceful, fairly difficult.

2. What do you think of his *Cascade of Roses?* Please give the metronome marking.

Ans.—Good for the kind, but a poor kind. Play it so that the fastest notes are comfortably easy. This is a rule for all players.

3. Please give metronome marking for *Awakening of Spring*, romance by E. Bach, for piano by Fritz Spindler.

Ans.—Eighty quarter notes.

ADA.—Do you think beginners on the organ should use both hands simultaneously at first?

Ans.—No! Neither with one clef, nor with both treble and bass clefs.

2. Are there any duets for two performers on the reed organ?

Ans.—We have found nothing. Play piano duets, selecting such things as fit the nature of the reed organ.

ELLA.—Please give length of time to perform Beethoven's sonata, op. 31, No. 2.

Ans.—First movement: eight minutes, or a trifle more. Adagio: seven and a half to eight. Allegretto: seven to seven and a half; the latter preferably.

B. W.—Do you know of any good organ book containing preludes, interludes and postludes, beside Eddy's *Church Organist* and *Organ in Church*?

Ans.—Yes. Geo. E. Whiting and L. H. Southard, *The Organist;* also S. B. Whitney's, *Organ Album.*

P. 1.—What course of study is necessary to enable one to arrange music for orchestra?

Ans.—One which includes harmony, piano playing, orchestration, cultivation of the perceptive musical faculties, and acquaintance with an orchestra. The better these are developed, the better the "arranger." More is needed in the orchestral composer.

2. Is self instruction possible? If so, name some books.

Ans.—If the other requisites are present, something may be done through books. Read Prout's *Instrumentation.* If you read French and German, study the treatises of Lobe, Gevaert, and Bussler. Copy into score (from the parts!), any place whose combination strikes you as possessing some characteristic Beethoven did this. Begin with a dance band of four insstruments; solve the combinations and results of even the most ordinary pieces. The way to learn!

P. 1.—Where can I get music patching paper? and what is its price?

Ans.—N. E. C. Music Store. Five cents per sheet, with postage. Two kinds, opaque and transparent; the former, a large, the latter, a small sheet.

2. I have Emerson's Method for Reed Organ, but want something higher.

Ans.—See answer to Perry, Question 5, August HERALD. Get a Graded List for the piano and study the technical works mentioned as far as you can make them fit the reed organ, You'll soon get beyond your "Method." Could not understand the rest of your question.

FRANK.—1. Please name five good books on musical subjects. I have *Music and Morals*, and *Chas. Auchester*, but find them frothy.

Ans.—Matthews, *History of Music;* Prout, *Instrumentation;* Pauer, *Musical Forms;* Schumann, *Writings*, especially *The Rules for Young Musicians*, and if you are a pianist, Taylor, *Pianoforte Primer;* if a violinist, Courvoisier, *Violin Technics.* Master these absolutely, and you'll have less opinion than ever of "froth."

2. From what source did Wagner draw his libretto of the *Nibelungen Trilogy?*

Ans.—From the Icelandic *Sagas.* These came originally from Germany, Christianity pushed them to Iceland; they reappeared in Germany, as *The Nibelungenlied*, which is a corruption of the great *Edda*, Wagner's source. Read; *The Story of the Volsungs*, splendidly translated by Magnusson and Morris, Camelot Series, also Prof. Dippold's "Ring of the Nebulungs," published by Henry Holt Co., New York.

BLAINE.—1. Give meaning and pronunciation of Tocatelle.

Ans.—A little Toccata. Tōh-kā-tĕll.

2. What is your opinion, and what is the grade of A Dupont's Tocatelle, op. 26, for piano?

Ans.—Fair piece. Fourth Grade, easy.

MARY,—1. Why, in the authentic scales of St. Ambrose and the plagal scales of St. Gregory, do the semitones occur in a different place in each scale? Can you explain how they were used?

Ans.—This was the order handed down by the Grecian musical theory. Used by the Christian church in unison singing. As time passed, a chord system developed, the dominant chord often lacking the sharp leading tone and requiring very peculiar treatment; see Richter's *Counterpoint* for more facts.

2. What is the Guidonian hand?

Ans.—A method of teaching the old hexachords by indicating the order of the sounds by the joints of the left hand.

3. What grade are Carl Reinecke's *Miniature Sonatas* for piano?

Ans—You have given no opus number. See directions above.

4. Does a teacher in ordering from Arthur Schmidt's catalogue, get the discount given at retail stores?

Ans.—Yes; if you order from N. E. C. Music Store, giving usual references before opening an account.

5. Is *The Clock* by Kullack a staccato or legato piece?

Ans.—Very staccato.

H. R. C.—Which is the best Technicon for a piano studennt Is the Bidwell Pocket Hand Exerciser superior to a Technico? with weights and to one which must be used in a vertical position?

Ans.—We have not seen the "Bidwell." If your aim is to strengthen the hand and arm, try some light dumb bell and make those movements which use the weak parts. Read *Finger and Wrist Gymnastics* by Chas. Woods.

M. D.—Have recently seen an article strongly condemning the conventional holding of the hand in piano playing; knuckles slightly lowered, whole hand flat. I notice also, that many play from the second joint of the finger. I was taught to curve my hand. Please give an opinion.

Ans.—Most people ought to play with the hand held as the Creator made it, slightly rounded, fingers curved; the position of the dropped and relaxed hand. Others there are who have not length of finger; such, but they are few, are a rule to themselves.

A. G.—1. Please name a few short piano pieces about the grade of Kullack's *Im Gruenen.*

Ans.—*Scherzo Humoresque*, Tschaikowsky; *Märchen*, Rafi; *Valse Brillante*, Heller; *Tarantelle in A-flat*, S. B. Whitney.

2. Does an accidental in the treble affect a bass note, same name, same measure; and is there any case in which it can affect a note in the next measure?

Ans.—The rule is: that the accidental counts only in *its* octave, and for no other; and only for the measure in which it occurs. The first clause is rarely broken; the other is disregarded by writers great and small, for precaution's sake.

3. Does a trill sign standing over a third affect the upper note only?

Ans.—Only the upper note. This is also true of any chord.

4. Who is Gurlitt?

Ans.—Cornelius Gurlitt, born 1820, in Altona, Germany Dramatic composer, pupil of elder Reinecke; professor at Conservatory, Hamburg; made royal music director in 1874. Has written almost all kinds of music; a pity that only his instructive piano music is known here.

L. B. D.—1. In a Western paper, W. S. B. Matthews makes the statement that nine good players out of ten play the short appogiatura as taking its time from the note before it, instead of the note after. What is the opinion of the N. E. C. on this point?

Ans.—The appogiatura, long or short, takes its time from the note to which it is attached. See *The Treatment of Embellishments*, adopted by the N. E. C.; N. E. C. Music-Store.

2. How should the grace note in Mendelssohn's *Spring Song* be played?

Ans.—The rule holds good here.

F. F. A.—Which Beethoven piano sonata do you prefer: the "Moonlight," or the op. 26, in A-flat?

Ans.—We cannot say. One is as beautiful, and as fine musically, and as exquisite in what it has to express, as the other. But, in what the sonata has to express and our sympathy with its mood, our "attuneness" with its key note, sad or glad, lies for us the particular charm. Imagine either sonata played after a comedy!

MUSICAL MENTION.

NEWS NOTES COMPILED.

The Imperial Opera of Vienna, following the example set by Paris and Berlin, is preparing a series of special performances of Meyerbeer's operas, in commemoration of the centenary of the composer's birth next month. It is proposed, inter alia, to give a representation of "Les Huguenots" in its original—i. e., uncurtailed form

The Vienna male voice choir (Mannergesang Verein) has sung at Constantinople before the Sultan, to the latter's great delectation. They return to Vienna laden with medals and orders handed to them after the concert through the Australian ambassador.

Moritz Moszkowski has completed a grand opera, 'Boabdil," the libretto of which deals with a Spanish subject, and has Herr Carl Witkowski for its author. According to the Neue Zeitschrift fur Musik, the score of the new work is already in the hands of the directors of the Berlin Royal Opera, where it is to be brought out during the forthcoming season.

A wealthy amateur lately deceased at Cremona, has made a testamentary provision for musically gifted young men, one of whom is to be sent annually to the Milan Conservatorio for the purpose of studying the pianoforte.

The Liszt Prize at the Saint Cecilia Academy of Rome has been awarded this year to Signora Polacco, a pupil of Signor Sgambati. There were seven competitors for the prize, six of them ladies, which consists of a superb pianoforte, presented by M. Boisselot, of Marseilles.

Carl Eitz, of Eisleben, pleads for the resuscitation of folk songs as a factor in the purification and elevation of German national life. He advocates a singing society for every village, cheap music, and greater attention to musical instruction in the primary schools. Inasmuch as Germany is the most musical country in the world, this surprising effort to revivify and spread the cultivation of music suggests that it is dying out.

The Prussian army has inaugurated the custom of sending its best regimental bandmasters to Bayreuth to learn the orthodox method of rendering Wagner's music. The object of this custom is to improve the quality of the music at the military concerts given regularly by the bands at the towns in which they are stationed.

Verdi is getting on with his "Falstaff," but confesses it is at present by no means near completion. He thinks it should be given in theatres smaller than La Scala, Milan, so that the comedy playing may be better understood. Boïto's text greatly amuses the composer.

Naples journals predict a great success for a new operette called "L'Ambasciatare," a representation of which is be given at the Politeama of that town. The music is said to be very good. It is the work of Luigi Mantegna.

The memorial raised by German and German-American musical societies in honour of the late Franz Abt the popular composer of songs, was unveiled at Brunswick on the 13th ult. The memorial, which is the work of Professor Echtermeyer, was covered with wreaths of flowers, brought by numerous representatives of German musical societies who had arrived to do honour to the composer.

The Berlin Opera has followed the example set by Bayreuth and Munich, in prohibiting the re-appearance on the stage of singers after a recall, or the repetition of numbers in obedience to an encore.

A special professorship for the physiology and hygiene of the vocal organs has just been established in connection with the Paris Conservatoire and Dr. Gougenheim, for some years medical attendant at the Conservatoire, has been appointed to the chair.

The date of the first production in Paris of "Lohengrin" is definitely settled for September 10. Look out for the Jockey Club!

It is stated with some show of authority that, after all, Sig Arrigo Boito's new opera "Nerone," upon the composition of which he is supposed to have been engaged for the last 10 years, will be definitely brought out during next winter at the La Scala of Milan.

A statue of Richard Wagner by the eminent Dresden sculptor, Gustav Kietz, is just now being exhibited at the Leipzig Museum.

Dr. Schuck, a great friend of Meyerbeer, relates the following anecdote in the *Neue Musikzeitung*. It is perhaps unknown that a woman's vengeance was the cause that one of Meyerbeer's operas is now never heard. One day in 1818, Meyerbeer told me that whilst the rehearsals for his new opera, "Romilda and Costanza," were going on at Padua, the prima-donna made up her mind to marry him, if possible before the next performance, although he had never given her cause to expect such a thing. The more distinct she made her intention to him, the more reserved he became towards her. He never suspected the bad effects this would have on the fate of his opera, especially as everything went on smoothly. The night of the first representation arrived. Notwithstanding the great heat of a June day, all Padua was present to hear the work of the young German composer. The curtain was raised, but, oh horrors! the artists began to sing as if they could not stand their sufferings and fatigue. The trombone, trumpets, cymbals, and drum completed the disorder. Everything went wrong; trumpets broke silence and began to sound in the middle of an aria; a trombone was heard, then a drum, and at last the cymbals' clashing in a terrible way. The audience, at first greatly amused, grew tired of this "charivari," and showed its disapproval in the usual fashion. Meyerbeer afterwards discovered that he owed this "fiasco" to the prima donna, who had influenced all the members of the opera to help her in this vengeance. As to the opera, it was completely lost; no manager would take up a work which had been so badly received in another town.

Active preparations are going forward at Vienna, with a view to rendering the projected International Musical and Dramatic Exhibition here an event of real historical interest and importance. Amongst the features lately added to the scheme is the proposed loan, on the part of the Numismatic Society and others, of some two thousand medals having reference to theatrical events, the opening of new theatres, artists, jubilees, &c. The building of the Exhibition Theatre, after the plans of Messrs. Fellner and Hellmer, is to be commenced this month, and a general prospectus of the important undertaking will shortly be published.

The illness from which M. Gounod is suffering is a heart complaint of some long standing. The composer of "Faust" is at his house at Saint Cloud, and his physicians refuse to allow him to see even his intimate friends, as any sudden shock might be serious. He is now in his seventy-fourth year, and for some time past has been more or less in feeble health.

Massenet's new opera, "Werther," the text of which is taken from Goethe, will be given at the Vienna Opera House.

The Grand Prix de Rome of the Paris Conservatoire has been awarded this year to M. Silver, a pupil of M. Massenet, and M. Fournier, pupil of MM. Délibes and Dubois.

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EDITORIAL ARTICLES.

By Louis C. Elson.

ARTISTS IN MUSICAL INSTRUMENTS.

There is more of true art in the manufacture of a fine musical instrument than is generally recognized by the public at large. When a man designs a beautiful edifice, his public worth is at once acknowledged, but the building of a perfect violin or a rich-toned piano is scarcely less valuable to the world, and the designer and maker of such a thing is as fully entitled to enter the ranks of those priests of the beautiful, called artists, as if he had planned a temple, or created a poem. When, in the 17th and 18th centuries a set of men, thoroughly in love with their work, brought the violin to a standard far above the crude instrument of preceding ages, they did as much toward the advancement of one branch of music, as if they had been Paganinis or Joachims, for, given the ideal instrument, the great performers upon it were sure to follow.

The old spinets, or virginals, or harpsichords, brought forth a school of composers, and the quaint and pretty, demi-staccato vein of a Scarlatti or a Couperin, must also be derived in some degree from the inventions of a Ruckers.

In like manner, the creation of the grand piano brought in its train no less a work than the greatest sonata ever composed—Beethoven's great "Sonate für Hammerclavier" in B flat, op. 106. Of course it took a great master to produce such a work, but it required a coadjutor in the shape of an intelligent inventor and manufacturer to make it at all possible, and this humbler collaborator is too often relegated to the commercial field altogether, and denied admittance into the domain of art.

If one speaks of harp-music to the musician he at once thinks of the effects brought forth by Gluck, Mozart, Spohr, Berlioz, and Wagner, but of the name of Simon he knows nothing; yet Simon first lifted the harp from the diatonic character which it had possessed since ancient Egyptian days, and which made it useless to the modern composer. and, shortly after 1750, added pedals to the instrument which made it, to some degree, capable of modulation. Almost immediately after he had done this, Mozart produced his concerto for harp and flute, and Gluck was able to accompany the noble solos of Orpheus with this instrument; and when, in 1810, Sebastian Erard invented the double-acting pedal, the harp became as free as any orchestral instrument and all the beauty of modern harp-compositions is in some degree due to the inventor who broke the fetters which held the instrument through countless ages.

In the same manner Boehm has done as much for the flute as Kuhlau or any of the flute composers, for he has given entrance to all keys, and has practically added a new tone color to the instrument by the rapidity and brightness consequent upon his system keying.

Adolph Sax has done the same great service in the keying of brass instruments and Wieprecht has helped the brass wind to a better standing by bringing forward the Bass Tuba to take the place of the hideous, wooden, serpent, or the rasping ophicleide, which were the bass instruments of this department, in the beginning of the century.

If we, in America, have not yet added any names to the list of the world's great masters in composition, we have at least done very much to advance music by the improvement of musical instruments. The iron bedplate, and the sostenuto pedal, of the piano, have been given to the world from this side of the Atlantic; and in the careful building of the grand piano there are today some American firms who have taught the European manufacturers a lesson. In violins too we possess at least one manufacturer who can claim the title of artist, and whose instruments may some day rank with even the Cremona violins.

But the intent of this article is not the glorification of America in musical manufactures, but rather the insistance upon the idea that the careful manufacturer, and the enthusiastic inventor, in the instrumental field, should be remembered even as great artists and composers are.

When one speaks of Bach, Beethoven, Wagner, or Mozart, let not Stradivarius, Erard, Boehm, or Sax, be forgotten.

OLD VIOLINS.

The Violin probably comes to us from India, for in the Vedas, the old sacred books of that country, there is described an instrument called the "Ravanostron," which seems to have been a stringed instrument played with a bow. But the ancient Egyptians, the Greeks, and the Romans, knew nothing of such an instrument, and the old saying that "Nero fiddled while Rome was burning" has its foundation only in the fact that the musical emperor, during the six days conflagration, which is said to have been kindled by his own orders, went to a theatre, donned appropriate robes, and sang "The destruction of Troy."

In the eighth century the primitive violin came to Europe, from some eastern country, but it was a very different affair from the beautiful instrument of today; a rough pine box, with a few strings drawn over its surface, no

neck, and a bow of clumsiest designs,—that was all; but it was the beginning of the noblest instrument possessed by man. A strange development took place a few centuries thereafter, in the bow, which was made in the shape of a wheel (the instrument now being called the "Rota," or "wheel") and instead of putting the bow against the string, the latter, by means of a key, was pushed against the revolving wheel, and thus sounded. The ordinary use of the bow, however, was continued also and so violently at times, that this useful implement was often broken, especially in playing dances of the "Gigue" or "Jig" order, The Minne songs of the 13th century are full of allusions to the "Geige," the German name for the fiddle, whence the name "Gigue" is derived and also, because of the shaking of the fiddler's elbow, our English word "Jog."

Even in these ancient days the stringing of the violin was frequently in fifths, although not often in the modern manner, but there soon arose a violin or viol with six strings, and this, under the name of "Viol di Gamba," remained in use for centuries. It was played between the knees, as a Violoncello, (the word "Gamba" signifies "leg") and it gave rise to a very peculiar notation of six lines, in which each line represented a string of the instrument, and the note was represented by a letter placed upon one of these lines. There were also other smaller instruments than the Viol di Gamba, which also possessed six strings and a similar notation.

It was in the 16th century that the true art of violin-making began and Andreas Amati and Gaspar di Salo were the pioneers in the art. There were no acoustical rules to guide them, for even in our own time we must confess the science of acoustics to be in its infancy, and almost each step of progress had to be bought by the experience of failure. At first the violins were made too small and too narrow for the production of a pure and strong tone, but after the Amatis had handed down their art for two generations, there came the first perfect violins from the workshop of Nicolo Amati in the 17th century. Yet not all of these were of sufficiently liberal proportions. The connoisseur of Cremona violins is familiar with a large-sized Amati of a peculiar dull-red color which is richer-toned than almost any of the old violins, and which is somewhat different in shape from Nicolo Amati's earlier models,—that is the "Amati Grand" the earliest of the absolute masterpieces of violin-making.

Of the works of the immediate followers, Stradivarius, Guarnerius, and others, the reader can find full description in the musical dictionaries, and these too, will tell of the secrecy which guarded every detail of the old violin manufacture until some of them became lost arts, but in reading this brief synopsis of the evolution of the instrument he will appreciate most readily the fact, that the most musical of all instruments is the result of patient endeavor extending through centuries.

MUSICAL ANALYSIS AND PHRASING.

Very few of those who merely dabble in music, ever dream of the pleasure that would be added to a merely technical performance, if a knowledge of musical form were added to the education of the fingers. Probably not one in a hundred of the drawing-room amateurs knows anything about the architecture of the pieces so glibly played. It may have been Madame de Stael who said "Architecture is frozen Music," but it can be asseverated with equal truth that Music of the classical order is as shapely, as generally symmetrical, as a cathedral or a castle. It is only that performer who can recognize the relationship of the component parts to the whole, who can give a really intelligent rendering of the composer's intention. If two pianists of equal technical abilities perform a Beethoven Sonata, the clearer presentation will be given by the one who knows exactly what constitutes the chief theme, where the second theme begins and ends, what portions of the subject matter the development is dealing with, when the return of themes takes place, what the coda is built upon, etc. etc. But there are smaller divisions than these wh ch demand recognition. Just as poetry is built up from syllable to poetic foot, from foot to line, and from line to stanza, music can be synthetically followed from note to section, from section to phrase, and from phrase to period, and a knowledge of musical form is absolutely essential to a proper presentation of these. In poetry these divisions become in part recognizable by the spacing of the printer. The line in poetry stands by itself, while the correlative phrase in music is merged into the general mass; yet the true reader senses the lesser accents and divisions which cause hexameter, pentameter etc., and the Iambus, the Trochee, the Amphibrach, or the Anapæst, are recognized in accent if not always in name. What would one think, for example, of a reader who would render the first stanza of "Casabianca"—

> "The boy *stood*;
> On the burning deck whence all,
> But he had fled the *flames*.
> *That* lit the battle's wreck.
> Shone on him *o'er* the dead."

The above seems absurd in every feature, yet exactly such absurdities are frequently perpetrated by those who attempt to play classical pieces without having some knowledge of their architecture. Let any person without a perception of the subtleties of musical phrasing, try to perform a piano transcription of the Scherzo movement of Beethoven's Ninth Symphony, especially in the passages where three-barred and four-barred rhythms follow each other, and he will make of it something akin to the disguise of the familiar quotation above. If such knowledge is necessary in the performance of symphony or sonata, in fugues it becomes still more imperative. It is very seldom that one hears an amateur play a fugue intelligibly. The fugue is the very flower of musical form, the perfection of logic in music. Here, more than in any other style of composition, one can watch the growth of a musical figure or phrase into a whole composition as a seed grows into a tree. Yet all this logic, all this growth, is lost to the sense if the performer has not studied musical analysis and form. Many of those who attain to sonata or fugue playing commit the error of studying musical architecture *after* they have acquired technical ability: this is putting the cart before the horse with a vengeance (or building the house from the roof downward) for if the

study is taken up simultaneously with the work of classical playing the labor of both is lightened, one assisting the other.

Nor can the opponent of such study escape into the domains of Wagner's music: it is not formless, this so-called "music of the future," but simply in a new form, and in all the operas from "Lohengrin" to "Parsifal" the student will find a figure development that is luxuriant and complex beyond belief. Therefore, whether the young musician is radical or conservative, whether he intends to compose or teach, whether he desires to become a concert artist or only to play in private "for his own amazement," he is still bound to devote a reasonable part of his time to the study of the architecture of his Art.

AFTER THE SUMMER.

We are just at the threshold of another musical season and the summer vacation has ended. It is folly to speak of "melancholy days having come" or "the season of recreation" having ended; to the musician in love with his task, the real recreation is now beginning.

With what delight one comes back to the piano which seems so much richer and better than the poor, tortured instrument of the seashore hotel! How glorious it is to get back to the library of well-selected music, to the atmosphere of well-arranged concerts! After all, the musician lives in music, and summer resorts, farm, or seashore, do not give just this pabulum.

Only think back upon the number of times you have heard "Comrades" played in the last three months. Recall for a moment the charms of the Sunday-night singing, when thinly disguised marches and polkas, called "hymns" simply because sacred words were screwed upon them, were sung in as many different keys as there were singers! Think of listening to "Dancing in the Barn" on other nights until it danced in your dreams! Of course there is a less pessimistic side of the picture, but it is not a musical one. There has been rowing, and sailing, and fishing galore. From diatonic scales to fish scales, from ledger lines to fish lines, from bass-singing to fishing for bass, is no strange transitson.

Musicians do not tell fish-stories, otherwise we should now hear of trout like codfish, and salmon resembling halibut. It is pleasure enough to go on a vacation tonr, and it is still more pleasure to come home after it; and one comes home with renewed ardor for the season's duties. Not every one can be like Ranke, the historian, who never stirred from his library, except for meals or sleep, and yet lived until he was ninety in good health and spirits. The average man needs to let his mind lie fallow at stated intervals, and then a better harvest results. If only the students who use their fingers at piano, violin or organ, would be convinced that they are not likely to hurt their hands by indulging in the many athletic sports of the summertime they would reap a still better result from their vacation. The fact is that their danger lies just in the opposite direction, for the use of finger and wrist muscles only, sometimes results in partial paralysis, "pianist's cramp," "weeping sinews," and other similar ills which might be averted by a reasonable exercise of the other muscles. The earnest plodder needs to take up rowing, sailing, swimming, and all the other light athletics. If there is just a slight stiffening of finger joints at the beginning of the fall season he can rest assured that it will be only temporary. But the national sport of America is prohibited to him; if he wishes to get his fingers down on single keys of the piano, when he returns to his practice, he must resolutely determine never to be either pitcher, catcher, or short stop, in a base ball nine.

EDITORIAL PARAGRAPHS.

By G. H. Wilson.

One looks back upon the thirty-fourth festival at Worcester with thanksgiving. There are minor echoes of a puerile, inartistic past in the programs of the eight concerts, but in view of the excellence of the scheme as a whole, it would be hypercriticism to dwell upon these. For several years now the entering wedge of catholicity has been visible at Worcester in the choral department, where the modern English school has had acknowledgement, but the change has been gradual even here, while the orchestral and miscellaneous branches of festival work have continued up to the present year, sluggish and commonplace. Just what the change was this year will be apparent to those who are familiar with the Worcester of the past by consulting the detailed lists printed on another page of this paper; others must take our word for it that a revolution has been affected.

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Of the choral works performed the "Arminius" alone was familiar in Worcester. In a slight degree only was there any acquaintance there with Handel's "Israel," the inital performance of a few of the numbers dating back only a twelve-month. Dr. Bridge's "Repentance of Nineveh," Mr. Herbert's cantata, and the Mass by Adams had not been performed before in the country, the two last named having been written for, or guaranteed a hearing by, the Worcester Festival Association. In considering the choral novelties one may praise the spirit which prompted them while questioning the wisdom of certain selections. For instance: Dr. Westminister Bridge, as he is facetiously called, is hardly the man to stand for the modern English school in a community whose only taste of the species has been had at the mouth of Sir Arthur Sullivan, who is not in its front rank. Bridge is a pedant, Stanford is something more, but Mackenzie is both poet and scholar; could the "Rose of Sharon" have been given instead of the Jonah story of Messrs. Joseph Bennett and Dr. Bridge, those American critics who scoff at their English brethen for their unrelieved scholasticism in treating higher choral forms might have remained to pray. The fault of "Nineveh" is its rigidity; even the episode of the whale, a naturally elastic subject, is omitted from the book of Mr. Bennett who otherwise ignores biblical sequence. Dr. Bridge suffers in putting too great a curb upon his fancy; only in the thunder storm is his descriptive bent given a free rein, and even this is a miniature tempest. As to melody the worthy man

indites a tune with apparent dread, or why should he arrest the course of two or three that could be most interestingly developed. In his writing for voices there is in "Nineveh" a preponderance of declamation, and in the solo portions of recitative. Of chorus writing in the vogue of Handel and Mendelssohm there is little, though a dull ear would note the composer's fondness for "Elijah." In the orchestra there is considerable variety and the apparatus is the full modern band; indeed the instrumental score is by far the most spontaneous portion of the work; it reads and sounds as if it were a grateful task. The reader will judge from what has been said that "The Repentance of Nineveh" is laid out upon modern lines, that there is a thematic frame work of *motifs* in the use of which the composer has shown ingenious skill. The work takes about sixty minutes in performance; solos are written for four voices.

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Mr. Herbert is pleasantly known in this country as a performer on the violoncello; and in a limited circle for his ability as a composer. "The Captive" is his first choral work of dimensions, as his Suite for strings and his Concerto for violoncello bound his ambition to date in another direction. Born of the present, the dramatic spirit of the day permeates his writing. Briefly, his cantata is a creditable piece of work indicating a musician's command of means and an artist's touch in deploying them. Dramatic and moving in its sturdier portions, poetic and descriptive by turn, Mr. Herbert wields a pen whose value to native art must increase with use. Vocally the work presents difficulties which only a thoroughly trained chorus can surmount. The solos are for soprano and baritone voices.

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Mr. G. Arthur Adams was a much respected pianist and musician, who died in Worcester a few years ago. The performance of his Mass in C minor at the thirty-fourth Worcester festival was owing to the solicitude and influence of his friends who sought to further his fame by the proceeding. The result proves their error, and the unwisdom of the Festival management in heeding an argument purely local in character.

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While the greater part of the instrumental music heard at Worcester was new there, the MacDowell Suite constituted an important novelty. This beautiful and imaginative work is the latest published composition from the pen of an American who lacks not the love and admiration of his countrymen, and who of all our native writers is best known abroad through performances of his orchestral music. It is most creditable that the festival committee should seek out this work and antedate all other societies in performing it; to those who are aware of the use made of the repertory of the Boston Symphony Orchestra—members of which comprise the festival band—in selecting the instrumental lists for Worcester, this departure is the more remarkable. We will defer writing in detail of Mr. MacDowell's Suite until after its performance in Boston at the fifth Boston Symphony concert of the present season. The intermezzo from Mascagni's "Cavalleria Rusticana" was chosen for performance some time before any portion of the opera had been heard in the country; but ere the time for performing it, arrived, it had been played by Mr. Seidl both in its original and Sidelian dress. It is a pretty tune and can be made effective in the simple scoring the composer gives it, namely, strings, harp and organ.

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Among much that is good the selections for soloists contain an element that is undignified and inartistic, and that will not reappear another year. Take for example the program of Thursday evening the "artist's night" of tradition; the gain in character over previous years is great. Yet there is visible here the awful juxtaposition of "I Lombardi" and the "Ring of the Nebelung! This fact together with the horror of unlimited recalls, which the audience expect and the management favor, brought severe criticism upon *the* concert of the thirty-fourth festival which had been arranged with the greatest solicitude. An ill begotten blur upon festival week is the so called "organ and song recital," which has come to be a shield for amateur striving; a dignified organ recital with one soloist of rank would no doubt be acceptable to festival patrons, and would furnish at least an inoffensive prelude to the concert series proper, but the present Kindergarten of the Worcester festival should be abolished. The miscellaneous programs of Wednesday and Friday afternoons are in every way good.

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As to the work of the soloists: The vocal corps comprised some admirable artists and singers all of whom are too well known to need extended mention at this time. Mme. Nordica returns for a short *tournée* in the United States radiant with good health. She sang with much animation. Mrs. Ford sings better than she did at the spring festivals which were reviewed in this column. Mrs. Walker fully maintained her high reputation as a singer of oratorio; she is the peer of American born artists in this school now before the public. Mrs. Alves and Mrs. Wyman are as good vocalists as one hears today on the concert stage; Mrs. Alves in particular. Their lines are set in different places however because of the positive warmth of temperment of one and the approximate warmth of the other; yet Mrs. Alves if she does not stir the emotions as Mrs. Wyman does, possesses real feeling. The aria by Rubinstein was a comparative novelty. Though somewhat prolix it is a welcome addition to the threadbare list of concert pieces for contralto. Miss Little, though always artistic was overweighted in the "Arminius" music, which needs a Tietjens to do it justice; the St. Saëns aria is effective only in the hands of a woman of passion, who must also have a smooth scale. Miss Little is tall of statue but her voice is short and worn. Of the tenors Sig. Campanini sang eloquently the tenor part of Siegmund in "Arminius," yelled in the "Lombardi" trio, and controlled his voice with difficulty in the aria from "Lohengrin." Herbert Johnson has a technique, and the same cannot be said of but one or two tenor soloists before the American public. His natural voice is good, and he sings carefully if not with that feeling and sympathy begotten by ardent musical natures. Albert King made a martyr of himself in the Mass. Myron W. Whit-

ney sang with free voice and in a resolute and manly style the music of Handel, for which he is so well fitted by long association. Carl Dufft is a very good singer, an intelligent, conscencious and satisfying artist; he is an earnest man in all that he attempts and it is a pleasure to record the progress of such an one in the art of music whose true disciples are few enough. Franz Rummel played with well nigh his best powers though the heat seemed to have conditioned him somewhat; he is a great player even when on unfriendly terms with the thermometer. Little Wilezek has a gentle tone, and he plays well.

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It remains to speak of the work done by orchestra and chorus. One naturally holds the band to the standard of the Boston Symphony Orchestra, but this is not quite fair; not only are there sixty instead of eighty players, ten, not sixteen first violins, but the reduced number does not include the accredited leaders of the wood-wind division as organized for all regular Boston Symphony concerts; and further—the men play under Mr. Zerrahn, not Mr. Nikisch. Nevertheless, it was a great step in advance when the Worcester Festival management contracted for an orchestra from Boston Symphony ranks; it marked a red letter day in their history, and it is only when its work is compared with that of the one or two permanent orchestras in the country, that the playing of the Worcester Festival band suffers at all. Nowadays Mr. Zerrahn has few opportunities to conduct an orchestra worthy the name, and it is an incentive to him to stand before the musicians loaned by Mr. Nikisch. To his credit, be it said, that in the performance of the trying Wagner selection and the MacDowell Suite there was apparent a good degree of expression; towards the Suite in particular, Mr. Zerrahn seemed to have exerted his utmost.

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We have positive convictions about the future of the Worcester Chorus and two minds about expressing them. The atmosphere of Mechanics Hall (where the festivals are held) is so complacent during festival week, Mr. Zerrahn is so desperately worshipped by the chorus, and the majority of the public too, that it seems unnecessary and unkind to turn the hose of contrary opinion upon so harmonious a family; yet on the other hand, is it the duty of a critic who respects his calling to sit in silence under the lifeless, inexpressive singing at Worcester festivals?

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The possibilities of the Worcester Chorus are large. There is a well-balanced choir of intelligent people, with good voices, the sopranos, in particular, have admirable voices; and the tenors too, so often railed at and maligned, sometimes sing out with ringing and pleasant tone; the basses and altos are serviceable. Now this choir of good, natural gifts has no technique; its drill has been so superficial that only in music which it has sung for years, does one feel sure it will not break down. When attempting any new work, the hard parts are not mastered, they are usually cut entire—witness the slashing of "Nineveh," and the inartistic treatment of the most dramatic portion of Mr. Herbert's cantata (the chorus parts were omitted in a long ensemble for voices, orchestra and soprano solo); what is the reason of it all? It is either insufficient rehearsal or rehearsing of an insufficient kind, and we firmly believe the latter reason to be the true one, and further, the longer the directors put off considering this, the only defect in their undertaking, which means so much to Worcester County, just so long will they neglect a duty. Mr. Zerrahn does his best, but this is not sufficient to bring the Worcester Chorus to a proper or even interesting development; it will remain sluggish and untrained until removed from the Zerrahn methods and influence. It is not pleasant to feel obliged to say this: it is never pleasant to take the chance of grieving any human being.

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As a final word on Worcester, it should be said that notwithstanding the increased charge for season tickets, the financial success of the thirty-fourth festival was greater than that of any in the series. One of the happiest signs of the times in Worcester is the attidude of the oldest of local papers, the *Spy*, whose critic does not hesitate to award praise and blame with discriminating, terse and forcible hand. Adieu until 1892.

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There were some humorism asides at Worcester, which deserve a separate paragraph. One of the morning papers interviewed Mme. Nordica and astonished the elect by saying: "Madame Nordica has received an invitation to sing at the festival at Bayreuth next summer, when Sir Augustus Harris will produce "Siegfried" and "Die Valkuerie." Herr Richter will conduct." Of typographical blunders these were the best: D minor concerto of Rubinstein appeared: "The minor concerto"; A Brassin nocturne, "A brass in nocturne"; irruption of Wagner, "corruption of Wagner"; financial success, "financial secretary"; Rubinstein's D minor concerto, "Rubenstein's & Minor Concerto," the thirsty Ishmael, the "thrifty Ishmael."

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There is a surprise in store for readers next month.

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It seems to us that the *Musical Courier* is none too severe in denouncing the stencil instruments known as the Epworth Organ and the Epworth Piano. A stencil instrument is not an honest production; to the order of any one, cheap makers will turn out pianos and organs by the acre, and engraft any name upon them that may be desired. The business of retailing these stencil instruments is not so strictly legitimate that either ministers or laymen of the Methodist Church can endorse the Epworth (or any other of the ilk) without inviting the ultimate reproaches of the League for good works, before whose members the shrewd bestowers of the name "Epworth" have laid a snare.

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French soldiers made Wagner's artistic justification possible in Paris. It is a strange tale, and the *denouement* is quite as theatric as any of the passing episodes of the forty odd years it took to tell it. But "Lohengrin" was given, and at the Grand Opera, a government institutiond The mob, not of Frenchmen, but of scavengers an.

hoodlums, sought a riot and were arrested for their so-called patriotism. We think this column earliest predicted that the French would ultimately establish a Bayreuth greater than that on the hills of Bavaria.

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An outsider may be permitted to compliment the New England Conservatory on the important additions made to its staff beginning with the current school year. Templeton Strong, Ferruccio Busoni, and Carl Stasny linked to the excellent corps of workers banded together under Mr. Faelten's intelligent and far seeing direction, make such an artistic contingent as few music schools in the world can parallel. Soon after he was domiciled Mr. Stasny played to an invited company. The program though modern in character offered considerable variety. A hearty musical nature is Mr. Stasny and a manly player. Not meteoric but a well grounded technist, his playing has enduring qualities.

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"Cavalleria Rusticaia," whether produced with the original orchestration or not, seems to have been creditably given in Philadelphia. As we write rival managers in New York are preparing to fight for the privilege of doing the work there, while in various par's of the country Mascagni's name and opera are posted with motive more or less artistic. So far no company has been formed capable of doing the work justice; though a one act opera it is in the grand manner and only fine singers should be permitted to touch it. Moreover Mascagni's orchestration is precious and should not be abused.

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An observing vocal teacher touring about among European capitals writes us a private note which contains some things all should read: "I have had one thing forced upon my mind during this trip, that is that teachers of different nationalities are fond of emphasizing supposed differences even when these differences exist only in the imagination. The Italian doesn't like to admit that his way of doing things is the same as that of the Germans, a French-man likes to think that his excellencies are peculiar to the artistic atmosphere of Paris. As far as my experience goes, it shows that the good vocal teachers of the world (irrespective of nationality,) are much nearer each other, than they are willing to admit. Of course in matters of style, we can see many differences because the music itself varies, but the voice is pretty much the same mechanism all over the world and the best teachers naturally develop it in very similar ways.

Nuggets. In Joseph Bennett's article on Wagner, now being published in the *London Musical Times*, that conservative and patriotic Englishman is led to say about the financial failure of the first Wagner concert cyclus in London: "It made one striking mark—it introduced Hans Richter to this country, and through him set up amongst us a new and higher standard of orchestral efficiency." Since 1877 Hans Richter has given nineteen series of orchestral concerts in London.—

Jules Jordan has written the music to an ode by Caroline Hazard, which will be performed at the dedication of a new library and music hall in Peacedale, R. I., the gift of a generous townsman. The new building is intended for the home of the Narragansett Choral Society of Peacedale, a young organization under the conductorship of N. B. Sprague of Providence—Can there be higher praise than this, bestowed by a Nebraska editor: "Mr. Blank was all that an enthusiastic advertising committee had anticipated"!—The new *Music Review* just established by Mr. Clayton F. Summy, a Chicago publisher of good music, will be found useful to teachers and performers: it is a good idea. Mr. Hanslick being lost in the foreign mail this month, our pedagogic friend had recourse to Ambros, a very good substitute.—The chairman of the Boston School Committee is reputed to have said that in Scotland he heard "an excellently rendered performance." This wretched expression should no farther go in music.

AN ITALIAN PROPHET.

The tendency of the races towards a greater intellectuality accounts for the supremacy of German music at the present time. It is more than two generations since Italy resigned her leading position in the art to the kingdom of the Kaiser with his territorial neigbors of Bohemia and Poland. The succession is a natural one; for it stands for the domination of the intellectual over the sensual.

With Verdi passed the "Traviata" period, a new light began to dawn south of the Alps, which Verdi himself reflected in his "Aïda," the Manzoni Requiem, and "Otello:" contemporary with him in his later period are Ponchielli and Boïto. The new Verdi and these his *confrères* write with no less emotional force than the composers of the previous puerile Italian group—whose popularity with the present generation of Americans depends almost wholly upon the older promoters of the barrel-organ industry who continue to grind the "Phantom Chorus" and the "Liberty Duet" which their more progressive brethren in the trade have long since discarded in favor of the "Pilgrims' Chorus" and "Celeste Aïda." But these Italians of the present, while retaining their passion for tune, have emulated their colder neigbors of the north, and in their compositions for the theatre have dignified their art by giving a greater unity to the relation of music and text, and by a more serious consideration of the possibilities of the orchestra as a factor in dramatic expression. The opera is the form of musical expression most natural and attractive to the warm and comparatively superficial temperament of the Italian, and it is to the theatre one looks for positive signs of a musical change among them.

Following Boïto, the composers who have come out of Italy, to whom the world has given ear, are Franchetti and Pietro Mascagni. The son of the Jewish banker is still an unknown quantity; but the Livornese lad has already struck fire.

The story of the composer of "Cavalleria Rusticana" (Rustic Chivalry) is to-day known in two hemispheres. A line at this time will bring it afresh to the minds of readers: An eminent amateur and publisher of Milan offered a prize for the best one-act opera. The success-

ful competitor among seventy-two was Pietro Mascagnni, whose early life, spent at the Conservatory at Milan and with itinerant companies performing standard works, gave no indication of future greatness, or even temporary fame. It was at Cerignola that Mascagni first heard of the prize competition, but fifty days before the limit of time would expire. The call to compose seemed that of fate, but he despaired of a libretto. His friends, knowing what he wanted, took one of Verga's stories and fashioned the book of "Cavalleria Rusticana," sending the sheets piece by piece to the waiting musician. The opera was completed in time and won the unanimous verdict of the committee appointed to adjudicate for the enterprising publisher, Sonzogno of Milan. He immediately published the work at his own expense, and it was first performed at Rome, May 17, 1890. From Rome it went northward, bounded the frontier, and was heard in Berlin, Dresden and other progressive capitals of Europe. The momentum resulting from the first performance among the hot-blooded Italians seemed scarcely to cool when the work reached Germany, and as we write, news comes of its enthusiastic reception, on the occasion of a first American hearing, in Philadelphia.

As only the vocal score of the work is available, it is not possible at this time to review the opera with perfect fairness; indeed, after reading many foreign estimates of it, though Hanslick is less warm than some, it would seem that Mascagni's chief dramatic strength lies in the instrumentation, and it is here, of course, that his acceptance of modern models would appear; but there is so much vitality and strength in the melodies, so fine an artistic balance to the choral writing, and, above all, so persistent and dominating a dramatic force premeating every page of the vocal score, that it is safe to write enthusiastically of the work, though the half of it is hidden from view.

Mascagni's model is evidently Verdi; but the younger man brings to his task a youthful vehemence—not license, for his opera is cast in conventional Italian form —which tells with astonishing force. Mascagni has had honor in his own country, and is undoubtedly a prophet.

G. H. W.

NOTE: Mr. G. Schirmer publishes a handsome edition of the vocal score, the English translation by Nathan Haskell Dole.

"IVANHOE."

Sir Arthur Sullivan chose to follow in the footsteps of his confreres and contemporaries, Mackenzie and Stanford and indite a grand opera. Sir Arthur dares much in so doing for by training he is unfitted for noble deeds, that is, of pen alone. Companion of princes, succored and flattered by royal parchments, the idol of a people whose friendships are irrerocable, what wonder is it that his music speaks only of amiable and graceful things, that it fails to stir the emotions. If the man had hero stuff in him, had he met and triumphed over adversity, then might he dare to break a lance in the lists with those who have. A diet of condiments begets such musical sweets as "Iolanthe" and Patience," but the gods drank mead, the brewing of which is not entered in the cusine of the Sullivan household.

"Ivanhoe,, is a pictorial opera. Mr. Sturgis, who compiled the book while disarranging Scott's original to suit his fancy, has nevertheless produced an effective piece for stage purposes. To aid the eye the scenic artist and the mechanic have been given much space in the ensemble. The value of their work cannot be learned by a perusal of the vocal score, neither can the effectiveness of the instrumentation, so any review of "Ivanhoe" made away from the stage and without the orchestral score must necessarily be incomplete and by no means final. But from the vocal score it is easy to see that Sir Arthur has not changed his spots. He is ever a good lyrist; so he is in "Ivanhoe;" his part writng is uniformly well done, in "Ivanhoe" particularly so, and in some of the ensembles he almost becomes dramatic. But when we consider the appropriateness of the melodies to the character of the scene they illustrate, we pierce the false assumption of the work; lyrics which amuse and charm in a light opera cannot be accepted to mirror the nightly mood of Ivanhoe, the strong feeling of a Rebacca, or the vindictiveness of a thwarted Templar. Yet there is a page in the opera where the composer gets out of himself reaching a place of commanding effectiveness, we mean in the duet between Rebacca and the Templar. Other portions of the music where the composer is wholly at ease is where the mood is unheroic, as in the Friar's songs. The so-called English coloring is felt happily in the quieter scenes, and the spirt of one of the choruses has a certain sturdiness and manlyness which we may as well call Saxon as anything else; it is certainly good. The representative theme, with which the opera opens and which is used elsewhere is Saxon only by courtesy; it is primary, not in the sense of being fundamental but infantile. "Ivanhoe" is padded beyond reason. Recitatives of intermiable length, and descriptive declamation cover many pages of fine and heavily ruled paper; but they do not mean much. It is a trying opera for at least three of the characters, because of the diffuseness of the writing; were it less wall written for the voice, this fact would condition its success very greatly, but Sir Arthur does not forget the natural limit of either the male or female voice, and is always artistic in writiug for either. But when shall we have another "Iolanthe"?—G. H. W.

NOTE: Messrs. Novello, Ewer and Co., of New York and London, publish the vocal score of "Ivanhoe," their edition is typogrcphically attractive.

MUSIC IN THE COUNTRY.

THE WORCESTER FESTIVAL.

Summer apathy in music in the country is broken when the Worcester festival begins. The thirty-fourth annual meeting of the Worcester County (Mass.,) Musical Association was held Sept. 22 to 25. As a matter of record, we publish the complete program.

Tuesday Afternoon. Organ, Harp and Song Recital: Organ

Solo, Concert Satz, Thiele, Mr. G. W. Morgan; Air "Cielo e Mar," from "La Gioconda," Ponchielli, Mr. Herbert Johnson; Harp Solo, "Autumn," John Thomas, Miss Maud Morgan; Cavatina, "Carnival of Venice," Arranged by Benedict, Miss Laura M. Burnham; Organ Fantasie, Themes from "Tannhäuser," Morgan, Mr. Morgan; Aria, Plures mes yeux," from "Le Cid," Massenet, Mrs. Katrinka Paulsen-White; Trio for Two Flutes and Harp, from "The Childhood of Christ," Berlioz, Miss Morgan, Messrs. E. M. Heindl and Paul Fox; Song, "Patria," Mattei, Mrs. Ada May Benzing; Duet for Harp and Organ (Larghetto), Oberthür. Miss and Mr. Morgan.

Tuesday evening. "Arminius," Bruch. Soloists, Miss Lena Little, Sig. Campanini, Mr. Hendrich Meyn.

Wednesday afternoon. Symphony, No. 4, in D minor, Schumann; Aria, "O Fatal Gift," from Don Carlos, Verdi, Mrs. J. L. Wyman; Two movements from Symphony No. 4, in F minor, Tschaikowsky, Andante, Scherzo; Concerto for Violoncello, in A minor, op. 33, St. Saëns, Mr. Victor Herbert; Scena and Aria, "Bella mia fiamma, addio," Mozart, Mrs. S. C. Ford; Suite, "Peer Gynt," op. 46, Grieg.

Wednesday Evening. Overture, "Iphigenia," Gluck; Dramatic Scene for Contralto, "Hagar in the Desert," Rubinstein, Mrs. Carl Alves; Intermezzo from "Cavalleria Rusticana," Mascagni; Vocal Waltz, from "Romeo and Juliet," Gounod, Mme. Lillian Nordica; Dramatic Oratorio, "The Repentance of Nineveh," J. F. Bridge; Soloists Mme. Nordica, Mrs. Alves, Mr. Herbert Johnson, Mr. Carl Dufft.

Thursday afternoon. Mass, in C minor, G. A. Adams, Soloists, Mrs. J. P. Walker, Mrs. J. L. Wyman, Messrs. A. L. King, and G. R. Clark; Suite, in A minor, op. 42, "In a Haunted Forest," "Summer Idyl," "The Sheperdess Song," "Forest Spirits, E. A. McDowell; Song, "The Heavenly Message," C. Whitney Coombs, Mr. Carl Dufft; Dramatic Cantata, "The Captive," Victor Herbert, Soloists, Mrs. S. C. Ford, Mr. Carl Dufft.

Thursday evening. "A Faust Overture," Wagner; Romanza, "Eri tu," from "The Masked Ball," Verdi, Sig. Del Puente; Aria, "My Heart at Thy Sweet Voice," from "Samson and Dalilah," St. Saëns, Miss Lena Little; Lohengrin's Narrative, Wagner, Sig. Campanini; Two Movements for Strings, Grieg; Aria, "Let the Bright Seraphim," from "Samson," Handel, Mme. Nordica; Solo for Violin, "Fantasie Caprice," Vieuxtemps, Mr. Franz Wilczek; Trio from "I Lombardi," Verdi, Mme. Nordica, Sig. Campanini, Sig. Del Puente; WAGNER SELECTIONS: Siegfried and Götterdämmerung. "Siegfried's Passage to Brünhilde's Rock, Morning Dawn and Rhine Journey" (Arranged by Richter); The Flying Dutchman, Senta's Ballad, Mme. Nordica; Violin, "Prize Song," from "Die Meistersinger," Mr. Wilczek; Lohengrin, "Prayer and Finale, from Act 1, Soloists, Mme. Nordica, Miss Little, Sig. Campanini, Sig. Del Puente, Dr. G. R. Clark.

Friday afternoon. Overture, "Egmont," Beethoven; Recitative and Air, "He Alone Charmeth My Sadness," Gounod, Dr. G. R. Clark; Symphony No. 2, in D minor, Dvorak; Concerto for Piano No. 4, in D minor, Rubinstein, Mr. Franz Rummel; Bolero, from "Sicilian Vespers," Verdi. Mrs. S. C. Ford; Rhapsody in A, Lalo.

Wednesday evening. Overture to the "Occasional Oratorio," Handel; Oratorio. "Israel in Egypt," Handel; Soloists, Mrs. Jennie Patrick-Walker, Mrs. Alves, Mr. Johnson, Mr. Dufft, Mr. M. W. Whitney.

Critical review of the festival will be found in the editorial column.

Mr. Seidl's concerts in New York, at the Madison Square Garden, were the only events of importance in the metropolis, where the regular season is a whole month later in beginning than in Boston.

A BURNING QUESTION.

Time—JUNE IN THE YEAR 19—.

Scene—THE LOBBY OF COVENT GARDEN OPERA.

Mr. Wigwam, an enterprising Sioux music publisher, meets a well know British barrister and salutes.

British barrister? ? ? ?

Sioux publisher. You forget me, I sat next you some years ago in a Pacific Railway car, and we discussed the Saskatchewan Copyright Convention which had just passed.

British barrister. Glad to renew acquaintance. I did not know you in European costume; your former one wanted supplementing; but I hear that you have made astounding strides in the way of culture. I held a brief on a motion for injunction recently in the first tribunal of the Thames for a compatriot of yours, a composer named Deerfoot: the unaccompanied quartet from his oratorio "The heavenly hunting grounds" had been wrongly performed at the Oxford music hall (a piracy unworthy an institution of such respectable antiquity); and there was a question of fact whether the necessity for simultaneous publication in London and Sioux city had been complied with. By the way, I cannot understand why your people. now that they form an independent State, do not join the European Convention arrived at in Berne in the last century.

Sioux publisher. This side the Atlantic there was a sort of printer-worship. Following the lead of the Washington Government when they first admitted foreigners to copyright, we have all been of the opinion that everything should be subject to the rights of this old man of the sea, and hence the necessity of a separate Treaty containing clauses requiring copies to be printed on the spot.

British barrister. Well, with the example of the Washington Statue of 1891 before you, you have doubtless avoided its ambiguities: for instance, you have (I hope, for I have not read the Saskatchewan Convention lately) inserted an interpretation clause defining a "*book*" so as to leave no doubt that it does not comprise "*dramatic work*," and that the latter need not be printed on the spot.

Sioux publisher. That question has long been settled by decision in the sense which you suppose, and it was not thought necessary to help out by a string of definitions what was sufficiently clear for reasonable minds.

British barrister. If I remember right, a question arose on the Washington Act of 1891, as to the extent of the disability of non citizenship. Does your Convention clearly define its limits? Would an assignee-proprietor of a work who was himself a citizen of a State entitled to the benefits of your Convention be refused copyright on the ground that the author was not so entitled?

Sioux publisher. I cannot conceive such a narrow construction being given to the Statue, but the point does not arise on our Convention, which adopts the place of first publication, and not citizenship of the author, as the test. But you were talking of our composers, it is to negotiate the sale of a work by Deerfoot that I am here now; in this case also an oratorio, "The third incarnation of the Great Spirit." It has been performed seventeen times in its entirety by the Regent's Park Orchestra, and yet I am told that I am entitled to no compen

sation, though the sum which I shall obtain for the English performing rights will be reduced by several hundred pounds through the work having been so popularised.

British barrister. I suppose the Regent's Park band-master will seek to prove *a lawful performance and production* before the Order in Council on which the Saskatchewan Treaty was founded came into operation, and a consequent interest arising from such production within the meaning of the proviso in section 6 of the old Statue of 1886.

Sioux publisher. How unfair are British laws! How could this bandit *lawfully* produce and use the work which I had bought? Before I gave up hunting for literature I would have scorned to cross the path of another sportsman to slay and bear off the Wapiti which he had tracked for hours in the snow. You are less honest in your boasted civilization than we in our infancy of culture, and think it clever to reap in another man's field.

British barrister. Your supposed quarry is hunted down in home territory. Your brother sportsman would have no ground of complaint, or at most only a sentimental one, if the beast crossed the frontier of an alien State and was there slain and bagged by a rival. So brain produce has no natural right to protection beyond the limits of the author's domicile, and if the comity of nations, as expressed in a treaty or convention, invites him to artificial privileges in an alien State he must accept them with all their incidents and comply with the conditions of procedure with which they may be clothed. The idea of treating all nations as one for purposes of protecting works of literary genius is a grand one, and we have made miraculously rapid progress towards its attainment in the last twenty years; but it is not grasped by the many, and magnificent as it is, it has something artificial about it. However, leaving abstract principles, and returning to the concrete, I hope you will be able to show that the bandmaster paid nothing for the score, and never rehearsed the work, and so has no valuable stake in it.

Sioux publisher. I am told that he shelters himself under the miserable pretext that he has bought the score from an English publisher, who printed it, knowing the interest which would attach to a musical work emanating from a race who were thought, till yesterday, incapable of any more intellectual effort than tracking an elk with the help of mocassins too broad to sink into the snow.

British barrister. I am afraid you have an uphill game to play. How do you stand as to registration?

Sioux publisher. Why, you see in my native State we have gone into the extreme of complication as regards this; the very existence of copyright depends on registration; and the entries comprise the names of the author, composer, publisher, printer, transcriber of the MS., with full descriptions, addresses, dates of birth, and ages; also the dates of printing, transcribing, publishing, and the places where those acts occur. In one case the registration was held to have been vitiated and the copyright in a superb opera fell into the public domain for ever because the "composer" was called on the register "the author." In another case the same result occured because the three months allowed for delivery of copies was held to have expired through the variation of clocks between New York, whence the MS. was sent, and Sioux City. Again, an inebriated underling lost a fortune for the first composer who had been able to give life to a great German mystic poem, by entering him as of Wisconsin, whereas the frontier had been shifted a mile the previous week by Act of Congress.

British barrister. Well, it is a comfort to find some other country which has a more useless, intricate, and puerile system of pitfalls for an unoffending author than exists here; but I fear you must comply with it, if the Saskatchewan Convention makes necessary the formalities required by the law of the home of the anthor. Have you also registered here before commencing proceedings?

Sioux publisher. I am told that some years back a very clever judge in your seaside town of Westbourne decided that no registration was necessary for a foreigner suing in Great Britain.

British barrister. Yes, but a bigger judge than he had previously decided that it was necessary to register the name of the publisher, under the Copyright Amendment Act, and this will be the law till some still bigger judge decides the other way.

Sioux publisher. I shall give my action and withdraw the writ; your law is like a trackless forest which the sun of truth never penetrates.

Brisish barrister. Wait a moment, here is our friend Pupitre, the French conductor, let us hear what he has to say. The case of France differs from yours, as previously to the date of the Berne Convention, under which most of the European States conferred upon each other reciprocal rights in respect of the works produced by their citizens, there had been a separate treaty with France making registration a necessary condition to the existence of copyright. A number of persons in the last century, including the late Charles Gounod, neglected to fulfil these conditions, and yet he and they are thought by some hardly used because the Berne Convention did not reconfer upon them rights absolutely co-extensive with those which they had forfeited. Let us draw him; "Bon jour, Pupitre, the last time you and I met it was at a performance of 'Faust,' and you were complaining that Mezzanine, the manager, could not be sued for a royalty, having acquired a stake in the work by performance previous to the Berne Treaty."

Pupitre. Ah! ce pauvre cher Gounod. How often when I was a boy have I seen him weep when he recalled to mind the vast sums he lost through your judges and lawyers, who employed *la chicane* to plunder my stricken, friendless country and deprive genius of its rights.

British barrister. Come, not so friendless as all that. The powerful Russia has been hand-and-glove with you since 1891, and joined the Berne Convention at your instance. But, if I mistake not, Gounod had his revenge, for he lived to see how the Sociètè des Auteurs bled the unlucky *impresarios* and bandmasters when the Berne Treaty once came into operation.

Pupitre. Indeed, your courts reduced to a *misère* our poor composers' *justes bènéfices.* We thought, when we entered into the *Convention de Berne* that the heirs of good old Auber, Halévy, and Adolphe Adam would make—what you call it? —rich pickings wherever "La part du Diable," "La Juive," and "Le Cbâlet" were played *dans la perfide Albion*; but then your selfish legislative chamber passes, unknown to us, a law which enabled, and still enables half of the bandits who rob my illustrious countrymen to go unpunished, on the miserable pretext that these *voleurs* have been robbing for a certain number of years.

British barrister. You see, Mr. Wigwam, others are in the same boat as you, and complain as loudly.

Sioux publisher. But you cannot compare us. If I mistake not, under the old Convention of 1851 Gounod, *e tutti quanti*, had the chance of registering within a given time, and if this

had been done they would have been entitled for the registered works to protection in England, but they never took this step; whereas I belonged to a body who until the Saskatchewan Treaty had no chance or possibility of obtaining such protection, for there was no Treaty under which I could come in Then came the legislation of 1886 and the Berne Treaty, which gave the negligent authors at least as much as they deserved—viz, copyright as against all who had not expended time and money on works which were then public property. Here is Monsieur, Monsienr Pitre—

Pupitre (interrupting, with the warmth peculiar to the Latin race.) *Pupitre, s'il vous plait, Monsieur, pas plus Pitre que vous—*

Sioux publisher. Well, Monsieur Pou-pitre, you would, if you had your way, oust this last class too, though they had been lulled to sleep by the legislature, who had given out that there was to be no privilege unless registration had occured.

British barrister. You have come over, then, into my camp Mr. Wigwam, and argue for us; but there is, in truth, no difference in your case and that of the Frenchman; for the manager who had spent his money on a piece, on the faith of it being common property, is as much injured, if his performance is suddenly converted into a penal act by a Treaty being passed for the first time, as where there has always been a Treaty but its conditions have not been complied with. If I let my neighbour built a summer-house on a corner of my garden without objection, I have no right to reclaim the land.

Pupitre. Mais, mon ami, your logic sins by this, that you give no part to *rèciprocité*; it is as fair for one nation as the other.

British barrister. I am not sure that reciprocity between nations would ever justify injury to individuals, especially where that injury would savour of bad faith, but . . .

Pupitre. But a *nation consiste en individus,* consists in units; the objects are the same.

British barrister. Consists *of* units, we say (as I know you like me to correct you); but is not that an argument seeking to justify hardship, which, had I propounded it, would have been scouted by you as a lawyer's quibble? However, I will meet you on your own ground, and remind you that the Berne Treaty has always reserved to each country the right to modify its provisions by home legislation in terms sufficiently large to enable you to work reprisals by passing a similar measure of protection to those whom you would oust. Why not bring in a *projet de loi* in France containing a clause similar to the proviso in our Statue of 1886—viz., one providing that every Frenchman who has performed English music or dramatic pieces in France shall be exempted from penalties and entitled to perform the piece in perpetuity if he spent, time, money, or influence upon it when his performance was lawful?

Pupitre. O mon ami, vous plaisantes, you make jest; that would be poor consolation. All the penalties exacted from Frenchmen who play English music in France would not amount to a sum worth collecting.

British barrister. Then I think your poor, stricken, plundered country made a pretty good bargain, and the less she stirs up the argument about reciprocity the better. But, putting the legal reasoning out of view, is it not suicidal to place an embargo on the performance here of French music?

Sioux publisher. I hear the Patagonian *prima donna's* high C; she is on her knees in the Cathedral. Let us go into the stalls and hear the fourth act of the undying "Faust." We will resume this discussion some day in my prairies. Ha! what do I see! the tape announces that my tribe have denounced the provisional Saskatchewan Treaty and acceded to that of Berne. If only that freed us from our senseless registration, but alas! the formalities required are those of the country of origin.—*London Musical Times.*

RUBINSTEIN AS AN OPERA, ORATORIO, AND SYMPHONY COMPOSER.

AN ESSAY BY AUGUST WILHELM AMBROS.

Translated from the German, in condensed form by Benjamin Cutter.

The musical historians of days to come will find themselves somewhat embarrassed when they attempt to draw an intellectual portrait of the personality of Anton Rubinstein. From the works of Handel, Bach, Haydn, Mozart, Beethoven, Weber, and others, we may easily trace their portraits in firm outline (not the outward apparitions, to be sure, but the pictures of the artists); and proceeding in the opposite direction, when a connoisseur of insight and spirit recites to us some striking characteristique of a Handel or of a Bach, we find it confirmed by some work of the master, and the many details all unite to form one harmonious whole. And this impression of oneness will remain undisturbed if we follow the composer along the line of his advancement, and even where changes are the most manifest. The Beethoven of the Septet is in reality the Beethoven of the Ninth Symphony; the handwriting has changed, but the hand that held the pen is the same. Artists who appear with a finished style and through a long career change no feature in their artistic physiognomy, as did the great Bach for instance, are however, great rarities. And how is it now with Rubinstein? The musical historians of future days will be obliged to assign him a place among the first lights of our time; but how will it be if some contradictor, some opponent, some *advocatus diaboli* confronts these historians and their æsthetic-critical declaration-of-immortality (the *propositio inversa* of the legal certificate-of-decease) with a certain few of Rubinstein's works? Ah, then will they start! How is it possible (they will ask) that a work like the Ocean Symphony and a work like the opera Feramors, can have sprung from the same imagination, can have been penned by the same hand? A glorious, mighty symphony, and an opera whose tedious sterility, whose lack of invention, of freshness, and of life, cause one to so question its composer's talent, that while we concede to him the ability to manufacture, we deny to him the power to create. "Doth a fountain send forth at the same place sweet water and bitter?" asks the Apostle James. Even in his shorter works this contradiction occurs; one beholds the figures of gold and lead in the old fairy tale. Especially is he hampered by words, and noticeable is it that in composing for instruments alone he appears at his freest and happiest. His oratorio, Paradise Lost, demonstrates this as plainly as his opera Feramors. In this discussion of Rubinstein I would fain allow myself one comparison, and I offer it to the historians of the future day, and if they like it, they may use it. In a long-forgotten book by Kotzebue is a fairy tale written evidently to compete with Wieland's Oberon, and in this fairy tale is a King Purmentos, who is a mighty giant, but mighty only until midnight; for at the sound of the bell he shrivels together and until the sun rises again is no larger than a pigmy. It is easy to imagine that Purmentos—Rubinstein wrote the Ocean Symphony before midnight, and Feramors after.

The libretto of Feramors, "lyric opera in three acts," was taken from Thos. Moore's Lalla Rookh Moore's poem is highly poetic and the episode of the Peri is especially famous (not through Schumann's music alone), and has indeed become popular. But in this libretto action is lacking, and the librettist appears to have employed the adjective "lyric" as a protection against any suggestion that nothing really takes place in his libretto. And yet, poverty stricken as this book is, one cannot help asking himself what Carl Maria von Weber would have done with it? Weber, whose Oberon is just the opposite, full to overflowing, like a kaleidoscope, with ever changing scenes! And what did Rubinstein? He no doubt remembered Weber's gorgeous coloring; many a strain reminds one of the Persian Lieder, and the song of the Muezzin, "Allah il Allah, Mahomet razul Allah," is nothing less than the Oriental melody Villoteau has noted down for us. But nevertheless we do not get away, for one single minute, from our cold and rather monotone Occident. There are people who complain about Richard Wagner; his "lack of melody!" Let them listen to Feramors!

With genuine joy, yes, with the cry, "Thalatta, Thalatta!" of of the ten thousand Grecian soldiers at the sight of the sea, do we greet the Ocean Symphony. Here is rich, luxuriant invention, and a development of the loftiest musical feeling so abundant, and a heaping up of effects so mighty, especially in the first movement, that the composer if ever anywhere, now soars about in the musical heavens near to the sun, Beethoven. Indeed, strangely enough, the train of thought in the Ocean Symphony appears to us, on general lines, wholly analogous to the train of thought in Beethoven's Pastoral Symphony. In the truest sense of the word this Ocean Symphony is a tone poem, and very rightly the composer has placed a superscription over each movement although the composition speaks for itself and through itself. It fairly abounds with musical beauties. What a wondrous and romantic magic lies in the subordinate subject of the first movement! And this judicious, effective instrumentation! One could write a complete treatise upon it!

It seems fair to judge an artist by his best, and unfair to let some unhappy works set his standard. If this justice is done to Rubinstein, then his place in the list of the great is assured.

Highly to his credit is it, that educated as a piano virtuoso, he did not suffice himself with the honors that poured upon him from every side, but strove toward the highest of musical goals. And not satisfied with comfortably following the great composers of the past on the paths trodden smooth by their feet, he has endeavored to find new ways, and bring into being entirely new things, and this also we must consider as highly to his credit, let his success therein be what it may.

His second oratorio, Paradise Lost (The Tower of Babel was his first), demands our attention. Rubinstein felt himself so moved by Milton's great epos that he had a text-book made for him. The comparison with Haydn, so natural, did not discompose him in the least; Haydn's Creation has an entirely different drift from Rubinstein's Paradise Lost. Rubinstein does not even call his work an Oratorio in Three Parts; he calls it a Religious Opera in Three Acts. But the word Act promises action, movement, although the text as sung only hints at it. And in this respect Rubinstein's oratorio-book is a curiosity. The turning point of the whole story, the Fall of Man, is not discussed at all, but is painted (!) in tones by the instrumental introduction of the Third Act, and the liveliest imagination and had it inherited Heine's "Tone-picture-talent," would scarcely be able to make out the tree, and the serpent, and the "*Eritis sicut Deus*," in the mixture of figures and counter figures, and strange accents by the bassoons.

It is a perilous thing for an epos, to say nothing of a drama, when little or nothing is done in it with human beings, when all proceeds by seraphims and cherubims and the devil, or by giants, dwarfs, deities, etc. Milton helped himself along as best he could. His demons diminish if necessary to the size of ants, or grow to gigantic stature; he causes them to battle with the angels—they use cannon, indeed; and more of the same sort. But our text-book maker could not handle this material, and so we have only figures instead of physiognomies: Raphael, Gabriel, Michael, and, indeed, a "Voice," behind which modest incognito has been hidden—Almighty God, himself. In Haydn's case the names Gabriel, Uriel, Raphael mean really *Soprano solo*, *Tenore solo*, *Basso solo*, and no more. In which case it matters little which voice sings the praise of Nature and of God. In Rubinstein's work, however, the name-bearers are they who carry on the action. Well and good! Rubinstein found this text sufficient for his purpose, and set it to music. There remains nothing more for us but to see how he composed the music.

There is scarcely any one who will venture to deny Rubinstein a place among that select few of our day who have set their gaze on the highest things alone in composition. But quite as true is it that an extended composition by Rubinstein rarely leaves one with a wholly pure and unclouded recollection. If the composition of the first page of a work has begun, on goes his pen, page after page, unwilling or ready his imagination. If unwilling, there is penned that which while repellant, forced, and unrefreshing, is yet never without intellect and a certain life, and which would appear to much better advantage were it not surrounded by musical beauties; surrounded, indeed, at times, by beauties of the highest order.

And so in Paradise Lost the good and excellent alternate with the ordinary, even with waste places, and on the whole, the work makes a tiresome impression. What is the reason? We answer in a general way. Music derives its life, its effect from two elements: from motives of pronounced character, which appeal to the sense and the imagination, and from the thorough, logical, and artistic working out of these motives. A wealth of fundamental motives is a gift from Heaven, a part of one's talent. Never have mortals been gifted in this way as were Mozart and Schubert. But a mere glance of the eye shows the dreadful excess of brains and the astonishing lack of ideas in our modern music. And behind the modern invective of the "absolute melody," and the bann and double-bann proclaimed against it by Wagner and his satellites is concealed in reality that chagrin felt by Æsop's fox when the famous grapes were "sour" because he could not get them. Where is a right good fund to be had of motives, fresh and new? In this Paradise of Rubinstein's, with all its length and breadth, it is difficult to find half a dozen motives of a physiognomy really decided, and in the place of organic and healthy development, such as one finds in the live works of the past, there appear declamations, interesting and surprising harmonic progressions, harp-effects, trombone-effects. Where one awaits accents of passion, of emotion, of pain, of delight, there one hears the same sad declamatory tone. At one moment we are surprised at something strikingly beautiful, and then at once we are transplanted into a mournful desert where no flowers bloom, no palm leaves rustle. Who would not imagine

during that first celestial chorus, which sounds so nobly solemn so mild, and so gorgeous, that a work of the very first magnitude was being unfolded before one? How surprising the inspired picturing of Chaos, so different from Haydn! How surprising the illustration of the words: *And there was Light*, by that unexpected, up-flaming chord of the six-four! We may say, indeed, that in the Second Part (until the creation of the animals begins, where the composer's wings suddenly grow lame), one beauty follows closely on the other. Satan with his gay arias, is however feebly drawn, and for the battle of the demons hardly a mortal has been vouchsafed the necessary power—save Handel, and perhaps Beethoven. Nor should Almighty God be made to sing, and especially to sing as a tenor. The manner in which Mendelssohn avoided this dangerous point in Elijah, possibly the most inspired part of the work, could not be employed here; too many choruses had been already used. But to give to the Ancient of Days, whom painters portray with all possible dignity and invest with age, solo parts fit for Raoul in the Huguenots, strikes us like mild atheism. And a thing of this sort should not be the end and aim of an oratorio.

N. E. Conservatory Items.

It is pleasant to note that the most sanguine expectations of the management respecting the opening of the new year, have been realized. The registration has been fully up to the past, the number of former pupils who have returned to continue their study is large, and the character and standing of the many new students is most satisfactory.

The earnest purpose which has ever characterized the work of the Institution, was never more manifest and a most successful year is assured. These things give occasion for thankfulness and encouragement and should stimulate the friends of the Institution to united and enthusiastic effort in its behalf.

One of the incidental facts which gives assurance of steady advance in musical lines, is the heartiness with which the students are taking hold of Solfeggio and Hand-Culture. The developement of a true musical feeling, the acquisition of the habit of thinking in tone rather than tone-symbols which the study of Solfeggio will secure, and the technical freedom on the other hand which is speedily gained by the study of Hand Culture, these are the right beginnings which have the "promise and potency" of success for the individual student, and which will form the stable basis of a high standard of requirements.

The new teachers have been heartily welcomed and are winning an appreciative endorsment on every side. Mr. Carl Stasny gave the first soirée program of the season on Thursday evening September 17th, playing the following numbers:

J. S. Bach. - -	Toccata and Fugue, in D minor, adapted by Tausig.
Dom Scarlatti. -	Pastorale e Capricio, in E.
L. v. Beethoven.	Dance of the Dervishes. Transcribed by Saint Säens.
F. Chopin. - -	Nocturne, C-sharp minor, op. 27, No. 1.
J. Paderewski. -	Menuet.
E. Grieg. - -	Berceuse.
R. Wagner - -	Final Scene from Rheingold," Paraphrase by Carl Stasny.
F. Liszt. - -	Love-dream.
	Legend, St. Franciscus walking on the waves.

We are sure that not one of those who heard his splendid performance went away with any doubt as to his personal magnetism and artistic ability and success as a teacher. Further reference to the performance will be found elsewhere.

Thursday evening September 24th Mr. Geo. E. Whiting and Mr. Emil Mahr gave the following program before a large and enthusiastic audience:

F. Mendelssohn.	Prelude and Fugue, C minor. Organ.
L. Spohr. - -	Concerto, op. 25, A minor.
G. E. Whiting. -	Organ Sonata, op. 25, A minor. Allegro con moto. Religious Melody with variations, Finale, Allegro Vivace.
M. W. Ernst. -	Elégie, op. 10. } For Violin.
W. A. Mozart. -	Menuetto. } For Violin.
F. Lux. - - -	Fantasie, on the Prayer from "Der Freischütz."
Liszt-Best. - -	March, Vom Fels zum Meer. Organ.

We are permitted to anticipate so far as to announce for October 1st, the first recital in a Beethoven-Cyclus comprising the ten sonatas for Pianoforte and Violin, to be given by Messrs. Carl Faelten and Emil Mahr, and that Sig. Busoni, whose appearance is impatiently awaited, will give the following program October 8th:

Bach. - - -	Prelude and Fugue, D major, Transcription for Pianoforte by Busoni.
Beethoven. - -	Sonata, C minor, op. 111.
Busoni. -	Two Preludes. } Allegro eroico, Alla Marcia funelere,
	3d Scène de Ballet.
Beethoven. - -	Ecossaises. Arranged by Busoni.
Chopin. - -	Nocturne, C. Minor, op. 48, Barcarole F sharp major, op 63.
Liszt. - - -	Waldes Fauschen, Lo Sposalizio, ("The wedding" after a painting by Raphael), Mephisto Valse.

after a painting by Raphael, (Mephisto Valse).

The opening lecture, under the auspices of the Department of General Literature, was given September 14th by Mr, Hezekiah Butterworth on "Short Story writing." Mr. Butterworth is one of our Patron Saints and his informal talks, as he prefers to call them, are exceedingly pleasant and profitable.

Dr. A. D. Mayo gave a most interesting lecture the evening of the 21st on "Upper Story Work for American Girls."

Our Chapel Services which have been conducted thus far by Rev. Dr. A. J. Gordon of the Clarendon St. Baptist Church, have been very largely attended and proved most interesting and helpful. The earnest christian atmosphere of Our Home and the enjoyment of such opportunities for spiritual culture can but tell in the homes and schools and social circles of the future, where the sceptre of cultivated womanhood is supreme.

ALUMNI NOTES.

All communications for this department should be addressed to the Ed. of Alumni Notes, care of BOSTON MUSICAL HERALD, *Franklin Square, Boston, Mass. Items from graduates and former students will be welcomed.*

Ernst H. Schadee, class '91, has taken a position in Bonham, Texas, having charge of the tuning and repair work in the Carlton College and the Masonic Female Institute, both in that city, and also in the Grayson College, Whitewright, Texas.

Miss Amy Leavitt '78 sends very interesting programs of her pupils recitals in Washington, D. C.

Charles H. Morse has sold the Northwestern Conservatory of Music at Minneapolis to Clarence Marshall.

George W. Bagnall has resigned from his position in the Nebraska Conservatory, Lincoln, Neb., and has established a school of his own in that city.

Mrs. Henrietta Middlekauff Gates will reside at 525 Park Ave., N. T. City. Mr. Gates has accepted a professorship at the Union Theological Seminary.

Whitman College, Walla Walla, Washington music department under the direction of Harlan J. Cozine '86 opened on last month with a large number of pupils. The department is constantly growing under Mr. Cozine's care. During August Mr. Cozine conducted a musical institute in Waitsburg, Washington, assisted by Mrs. Cozine and Miss Miller and organized a school of singing in that place which will be continued under the direction of a former pupil of his.

On the evening of August 26th a concert was given in Fon du Lac Wisconsin by Madam Abbie Carrington, Hermann Hartmann and Dr. J. W. Bishoff, all former residents of that place. The local paper states that "the singing of Madam Carrington was loudly applauded, indicative of both the musical ability and popularity of the prima donna. Mr. Hartmann delighted all with his performances on the violin."

Miss Fannie F. Payne has gone to Europe for a number of months. She is now in Berlin.

Miss Irene M. Gurney '90 studied with Director Faelten during a part of the past summer.

Miss Julia Allen violinist assisted Mr. Clarence dEdy of Chicago at the formal introduction of the New Pipe Organ of the Simpson Methodist Church, Seranton, Pa., on Sept. 15th 1891.

Miss Gertrude Foster is a member of the faculty at the Chicago Musical College.

Mrs. Lulu McWatty of St. Louis Mo. called at the conser- during last month. Her first visit since her graduation in and she expressed herself as "delighted to get back.

Miss Florence Godfrey is now located in Kachie, La. The Granville O. Times has the following notice of Miss Godfrey and the occasion of the annual concert of Shepardson College;

To Miss Godfrey belongs highest praise. It is suprising that one so young can do the work that she does so well. Her pupils all show the best of training, with a careful regard for accuracy and polish. It is in the finishing of a solo that the best work lies; careful attention to details, after the general is obtained. Shepardson College may well be proud of her Conservatory.

Married—At the home of the bride Eureka, Kansas, Aug. 20th 1891 Frank Slayton Thompson and Mabel Stickel.

Married—Boise City, Idaho, July 22nd 1891 Dr. Albert C. Lippincott and Emma Elizabeth Haug.

Married—At the home of the bride Corfu, N. Y. on Aug. 6th 1891 George Wheaton Bagnall and Julia Florence Smith.

Married—Trinity Church, Asbury Park, N. J. on July 13th 1891 Charles H. Smyth Jr. of Clinton, N. Y. and Ruth A. Phelps (student at the N. E. C. '88 '89) of Shreveport, La.

Married—At the home of the bride Sioux City, Iowa, Aug. 3rd 1891 Rev. Owen Hamilton Gates of St. Johnsbury, Vt. and Henrietta Middlekauff.

Married—At the home of the bride Trinidad, Colorado, Sept. 16th 1891, Frederick A. Morath and Lelah Palmer, student at the N. E. C. 1889.

Married—At the home of the bride Manchester N. H. Sept. 21 1891 William Corlis, Jr. of Providence, R. I. and Carrie E. Stearns.

Married—At her home in East Auron, N. Y. Miss Bertha E Beebe to Mr. Herbert C. Elmer. Mr. and Mrs. Elmer will make their home in Ithaca, N. Y.

The HERALD extends hearty congratulations and good wishes to all.

Edward Baxter Perry left Boston on his Annual Concert Tour in the West on Sept. 24th. He will fill 60 dates, returning to Boston for engagements in this vicinity during the holidays.

MUSICAL READING COURSE.

With the next issue the Herald inaugurates changes on account of which the Reading Course will terminate. Nevertheless the ground contemplated at the beginning has been quite fully covered.

It only remains to offer a single suggestion concerning further reading, and concerning a musician's reading in general. Of this last,—it would be easy to show how much the musician whose days are so largely absorbed in dealing with technique, which does not contain a shred of nutriment for the imagination or the emotions, and not much for the intellect, and has a distinct tendency to cripple if not to say quench all three—it is clear enough why the musician should be a diligent reader, especially of such books as appeal to the imagination to the will and ambition, and fire one with the vision of lofty ideals, and show the splendor of great living.

This the artist needs, and the complaint of men whose horizon is wide and whose artistic instincts and opinions are authorative, that there are no artists before the public, finds its explanation in the fact that the claimants to the high distinction do *not* read; and the centuries are not given to producing men that are sufficient unto themselves, who are above the need of such vast help as lies in the books of the ages. We suggest therefore to our readers strenuously to oppose any temptation to ignore the great literatures that lie at their hand.

Keep open upon your table your Shakespeare, your Tennyson, Carlyle, Milton, Emerson, Wardsworth. Stop now and then and see how they will strongly seize and lift you up upon their own sunlit heights and stir you to higher endeavor in the very work you are doing.

And in the ancient Book which should never be closed, lie the highest and most inspiring things of all. The artist can content himself with no other. And to know his life and the world he works in, let him not fail of concious harmony with its author.

For further special reading a couple of books by Thomas Tapper are worthy of very cordial recommendation. "Chats with Musical Students," at this moment out of print but will be presently on the market again. It and "Music Life and How to Succeed in it" may be had postpaid for $1 40 each. Also a volume just out by Nathan Haskall Dole "A Score of Great Composers," possesses the advantage of reliability, a good literary style, many new and interesting facts and excellent cuts. It may be ordered through the HERALD; price, postpaid, $1.50.

E. D. HALE.

QUESTIONS AND ANSWERS.

By Benjamin Cutter.

All publications (if in print) and musical merchandise mentioned in these columns can be secured through the HERALD *Inquiries must be received not later than the 10th of the month in order to secure a place in the next issue.*

Correspondents wishing information regarding *fingerings, the interpretation of musical signs*, etc., must send an exact copy of the mark-measure or passage, referring to the particular edition in which it is found and opus number. In inquiring regarding instrumental pieces, always name the instrument for which they are written. Letters must be accompanied by the full address of the writer, if answers are desired.

MONHEGAN.—Why is harmony so difficult to study without a teacher? I have run against a snag. What did the first hormonist do when he struck a snag?

Ans.—He didn't do much, probably far less than you have done. It took time and much *brain-sacrifice* to get hold of the principles of composition, and to find out what were mistakes and how to overcome them.

ALMY.—1. Please name some arrangements of good music for violin, cornet, and piano.

Ans.—*Classic Trios*, five numbers, arranged by Benj. Cutter, Jean White, Boston. Thompson and Odell, Boston, have also published an excellent and larger collection. Many orchestral pieces published by our American houses, have also piano parts and go very nicely in the above form.

2. Who wrote the music for the Antiphonal Setting of the Twenty-fourth Psalm, published by the New England Conservatory of Music.

Ans.—We are not at liberty to give the composer's name, and regret it, for this is by far the best piece of music in our neglected Sabbath School literature. Its performance, with the small orchestra necessary, is quite inspiring.

3. Is there anything that in our language will take the place, if only two thirds filling it, of Grove's *Dictionary of Music and Musicians?*

Ans.—We know of nothing. It is a library in itself, and invaluable to every English-speaking musician.

FRANK, F.—1. Must I always begin practicing with the metronome in order to have my time correct?

Ans.—No. Use your mind enough to remember differences in tempo. You cannot carry a metronome about with you; we doubt if you would like to.

2. Why are the Mozart piano sonatas so thin? The sonatas by Haydn, who preceded Mozart, are much fuller in their chords.

Ans.—We cannot answer you absolutely, as Mozart has gone hence and cannot be interviewed. Possibly natural taste had something to do here; also, the instruments of the day. But Mozart's music, some of it, is far finer in texture than Haydn's. Take the greater sonata in F major; Haydn does not approcah it.

ELLA.—Please name some good modern English song writers from whom I can choose in a catalogue.

Ans.—Tours, Tosti, Marzials, Hatton, Sullivan, Barnby, Molloy.

E. Y. R.—Do organ students at the N. E. C. have to play church-music?

Ans.—They do. Very beneficial.

D.—1. Please name a real brilliant piece for violin with piano part equally brilliant.

Ans.—*William Tell fantasie*, De Beriot and Osborne.

2. Who was the greatest violinist you ever heard?

Ans.—Hard to say, Sarasate, Wieniawski, Singer; we have been deeply moved by all three, possibly more deeply by the last than by the others, altho the world knows him least.

M. F. A.—1 What studies should follow Lebert and Stark's Piano School, Book 1? The pupil for whom I need them is musical, but has very short fingers.

Ans.—Try L. Koehler, op. 151 and 157.

2. Are not chords introduced too soon in the N. E. C. piano method? It seems to discourage pupils, and is too hard for a child.

Ans.—You will have to adapt this work to the needs of the pupil, perhaps take up this especial point a trifle later.

5. Is not a vocalion better for a country church than a pipe organ, because of the difficulty of keeping a pipe organ in tune?

Ans.—A great many think so.

5. What is the least that a good pipe organ (good enough) costs?

Ans.—One thousand dollars, an expert tells us.

6. Will you tell me something about Barnby? His position, his greatest works; also about Rheinberger, and Tours, and Marchetti?

Ans.—Joseph Barnby, born in England, 1838; pupil of the Royal Academy of Music; an excellent organist, who has held important positions and who, as a conductor of choral music has written his name in English History. He has brought out many great works for the first time in England. He has composed beautiful hymns; also the oratorio, *Rebekah.* —Jos. Rheinberger, born in 1839 in Leichteenstein, studied in Munich, has stayed there and become famous there. Prolific composer in all fields of composition. Many works of marked beauty. Masterly contrapuntist. Professor of counterpoint and of advanced organ playing in the Royal School of Music, Munich A power in music.—Berthold Tours, born in Holland, 1838, studied in Leipzig and Brussels, and as a violinist led a varied life until in 1871 he became the musical adviser for the house of Novello, Ewer & Co. in London. Has written much, his church music being his best things. His Primer of the Violin has had an enormous sale, and deservedly so. Unable to give you facts as to Marchetti now; next issue.

ANNA S.—Would you advise more than four hours daily practice on the piano? Please give me your ideas as to practice generally.

Ans.—There is too much practice in this world, and too little thought. Said a teacher of the greatest success: "You will learn more by sitting down and thinking how you will do a thing, than by trying blindly many times." The secret is, make the mind propel the fingers! But if this work is properly done, can you expect the mind to keep fresh and active more than four hours? Can you expect even this, unless you are very strong?

BOSTON.—1. I have just changed my piano teacher at the request of a friend. The new one has me play every *ff* as loudly as I can and has entirely new ways of shading. All the accents are stronger and it seems as if all he talks about is loud and soft playing. I think of going back to the old one. Please advise me.

Ans.—How can we! It would be outside the province of this Department. Very possible is it, however—judging from the tone of your question—that what you especially need, is better shading in your playing. For we know of no reputable teacher in this city—and we presume you are with such an one —who has his pupils exaggerate in expression.

2. Can one learn to play the piano well by playing only pieces, no studies?

Ans. No; decidedly, no.

3. Who was Hünten?

Ans. Franz Hünten, born 1793 at Coblence, died there in 1878. Pupil of the Paris Conservatory. Composer and teacher, more prominent in the latter capacity; made much money thereby. Spent over forty years in retirement from his profession. As few musicians retire thus, even for a few years, Hünten has at least one claim to distinction.

F. P.—In Thalberg's *Decameron, Der Freischütz*, op. 57 No. 2, the word *Presto* stands over the next to the last page, and on the last page, over the concluding passage, stand the words *Con fuoco.* Please settle a dispute. Is the time quickened here, or is more brilliancy what is wanted?

Ans.—Mozart once said that "fire" did not always mean speed. Very true. Here, however, we commend both speed and brilliancy; tempered with discretion. Sometimes "fire" means more tone and sharper accents alone.

ADA.—I am a beginner in piano teaching, and would like to get a broader repertoire to draw from than that I have now. Have had very little music to hear, but have gone through a course of study.

Ans.—Faelten's *Graded List* will name pieces which are arranged in progressive order with the principal Etudes used by teachers; these Etudes are landmarks in the course of instruction, and you may take them as starting points. For instance, certain pieces cluster around Clementi's Gradus; if you desire to use them, you must first examine them and use whatever seems fit.

FRED L.—1. Name some interesting piano pieces of average difficulty and in different styles.

Ans.—Godard, *Reverie Pastorale*, G-major; Spindler, *Sieh'st du dort die Wolken eilen?* op. 73; No. 2; Heller, *The Chase*, op. 19; Raff, *Impromptu Valse*, op. 94; Jadassohn, *Air de Ballet*, op. 26, No. 3.

2. What is the standing of Gottschalk as a composer, and why is he so neglected?

Ans.—Although able in its field, his talent was very limited, and much that he wrote was clad in tawdry ornament that appears the more tawdry when compared with Beethoven and companions: one reason for the neglect. Another: the fashion of piano technics has advanced. Another: the public demands something better than Gottschalk, and pianists have to fall in line.

3. What do you think of *The Maiden's Prayer*?

Ans.—Life is too short to think of such music.

4. Can anyone learn to play the piano?

Ans.—Anyone, everyone? No.

R. S.—What is the meaning of the word "plagal"; and where did it come from?"

Ans.—In the 4th century four scales, or modes, were used, beginning on the tones D E F G. These were called "authentic" (original) modes. In a later century four other modes, derived from the authentic came into use, based on the tones A B C D. Their position below the authentic modes gave them the name "plagal," from the Greek, meaning slantwise, oblique.

BEN S.—1. Which is the greatest piano method in the world?

Ans—We do not know. Wish some one would tell us.

2. Who is the greatest piano teacher?

Ans.—There is a limit to our knowledge. We do know this.

3. Are Czerny's *Velocity Studies* considered first-class?

Ans.—They surely are, and probably always will be, as they seem to belong to the things written for all time.

——A letter from a Western correspondent has been mislaid. He queries as to the loss of the three upper tones of a beautiful female voice, and asks whether or not a defective method may have been the cause. We answer: It may. Poor teaching has spoiled more than one entire voice. But inflammation of the throat, though slight, especially of the vocal bands, sometimes does the same thing. Consult a laryngologist. As to abdominal breathing—we believe in it.

MUSICAL MENTION.

NEWS NOTES COMPILED.

The Mendelssohn quintet club open their season on Sept. 28. The first two weeks will be devoted to New England, after which they will travel West. Miss Marie Barnard, who sang with the club last season, will again be their soloist.

The treatise on the voice written by Maurel, the singer, which is soon to be published, is exciting curiosity in the musical world. Maurel has spent his leisure hours during the last ten years in preparing this volume for the press. He asserts that he has discovered a law enabling every one possessing an ordinary singing voice to acquire the varied color indispensable to dramatic singing. Maurel will deliver a series of lectures in London and elsewhere, giving vocal illustrations of his system.

Faccio's first work, written with Boito in 1859, was a cantata entitled "Italy and her Sisters," and the manuscript has mysteriously disappeared. The story is that it was borrowed from its authors and never returned. If there be any truth in this tale, it forms an "awful warning," to composers and others. "Copies," as the notices to correspondents in some of our contemporaries say, "should be kept," indeed!

The *Neue Zeitschrift* speaks highly of a new trio for pianoforte, violin and 'cello by Jan Brandts Buys, opus 1, in G major. The first and last movements are said to be replete with charm, but the middle movement is too full of modulations and changes of tempo.

There seems to be some doubt whether the new opera "L'Ami Fritz" by Sig. Mascagni. will be produced in Vienna this autumn. Since the success of his "Cavalleria Rusticana" the value of the composer's music appears to have risen and it is said that the terms asked for the production of "L'Ami Fritz" in the Austrian capital are £800 down, plus 8 per cent of the gross receipts.

Franchetti, the composer of "Asrael," is at work on an opera to commemorate the 400th anniversary of America, to be called "Christobal Colon." The composition is said to be very strong, particularly the last chorus, in which the discovery is announced. Its first production will be in Genoa, the municipal authorities granting a subvention of 560,000 frs. for that purpose.

At Cologne, Goetze. a favorite tenor, has quitted his native city to live at Berlin; accompanied to the station by a crowd of admirers; instead of a farewell speech to his friends, from the *coupé* of the carriage, he sang "The farewell to the Swan," from "Lohengrin." It is said that the Colonnais were "*ravis*." Here is a novel idea and a splendid chance of advertising, if one of our aspiring singers likes to copy this device—and are not interfered with by the police.

The *Hanover Courier* announces for sale, "A superior piano, lately played by a baron." What a chance for a simpleton!

Dr. Alfred Steizner has recently invented what is called a "violotta,' an instrument standing in compass between the viola and violoncello. Dr. Joachim has interested himself in the matter and ordered one of the new instruments.

A well-known musician, referring to scoring for orchestra by other than the original composer's own hand, observes in a manner worthy of the Emerald Isle; "Every man should score his own orchestration." This is nearly as delightful as the Irishman's remark that "no man should write his autobiography but himself."

Max Bruch has just finished a new violin concerto, which is dedicated to Dr. Joachim. That distinguished violinist recently played it over in Berlin, and decided to introduce it during his tour in Germany in the winter, and also in England early in the spring.

Dr. Richter's arrangements for the forthcoming opera season at Vienna are now complete. The members of the company have received their parts in Johann Strauss' new opera, "Ritter Pazman," which is at length finished, the last act, which was lost, having been rewritten. The first performance is now definitely fixed for the 19th of November, the Empress' fete day.

Emil Zola is a constant visitor at the Paris Opéra Comique to hear Bruneau's opera to the text of his own "Le Rêve." The great novelist is no ignoramus in musical matters, having studied the clarionet with great zeal some 20 years ago, as well as being a good pianist, so that he appreciates the music as a connoisseur.

Mme. Amlie Joachim, contralto, Leider singer of Berlin, wife of Joachim, violinist, teacher, etc., will visit this country in the fall, and will be heard in concert in Boston some time in February March and April. This will be gratifing to all lovers of music, as Mme. Joachim is known as one of the finest Leider singers in the world.

At Sir Charles Halle's Manchester (Eng.) concerts, during the coming season, the novelty will be the introduction of whole acts from Wagner's "Lohengrin" and "Tannhauser" in concert form.

The first opera house in Germany to follow the Bayreuth version of "Tannhäuser" will be that of Hamburg.

We learn from Italian journals that Verdi is now building a hospital for poor aged artists, at Milan, at a cost of £20,000, the architect being Camillo Boito. The number of artists to be admited will be 130; they will be taken from every province in Italy, and will be most comfortably boarded and lodged. The hospital will be endowed by the veteran maëstro with a capital of £80,000. It may be added that the hospital erected by Verdi some years since at Fiorenzuola cost £8,000 in building, and was endowed by him to the extent of £40,000.

The 110th anniversary of the birth of Conradin Kreutzer, the once popular composer of operas and of numerous still popular *Lieder*, is to be celebrated next year at the little town of Messkirch, in Baden, where he was born in November, 1782. The celebration is to be held under the auspices of the Kreutzer Quartet Club of New York (whose members will journey to the composer's birthplace for the purpose) and is intended to atone for the neglect with which the Kreutzer centenary was treated in 1882.

It is stated that a syndicate has been formed to build a new theatre in New York expressly for the purpose of giving Goepfart's new music-drama "Sarastro," intended as a sequel to Mozart's "Die Zauberflöte." The book is written by B. Vogel, and the music is said to be already in the engraver's hands. Many German opera houses are making applications for the right of performance, and its production is looked for as a most interesting musical event.

The St. Petersburg Society for the Promotion of Chamber Music has opened an International Competition for the composition of string quartets, with a first and second prize of 350 and 150 roubles respectively, and honorary distinctions for those compositions found worthy thereof on the part of a competent jury. The competition will be closed on January 1, 1892.

Professor Emil Hartmann has been appointed the successor of the late Niels W. Gade in the conductorship of the Royal Musical Society of Copenhagen.

Goldmark's opera "Merlin" has undergone a complete revision at the hands of its composer, and will be first produced in its new version at the Vienna Opera during the approaching season.

Sir Arthur Sullivan's Opera "Ivanhoe" is to be produced during the coming season at the Berlin Opera in the German language.

The Boston Musical Herald.

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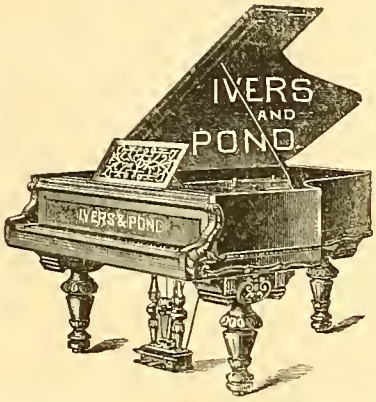

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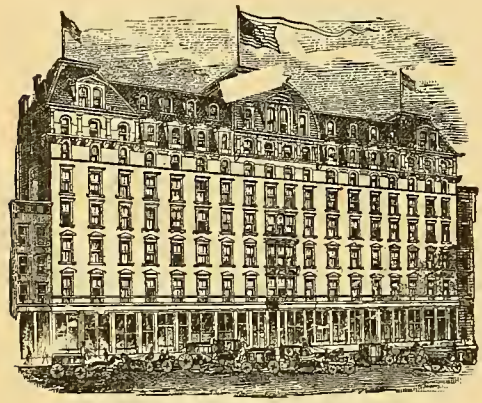

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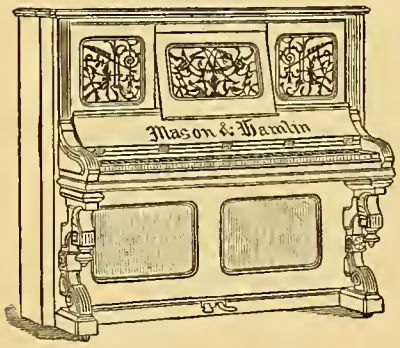

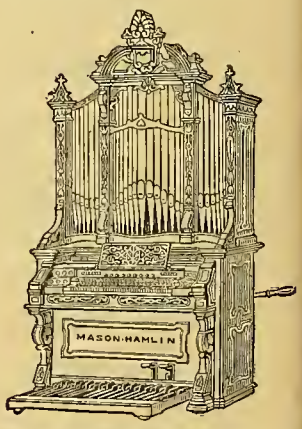

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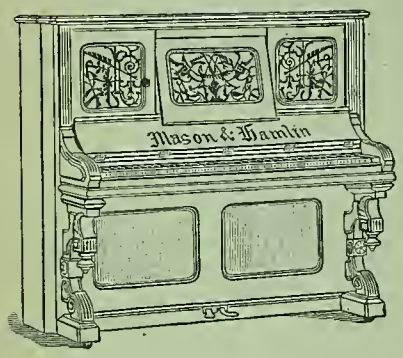

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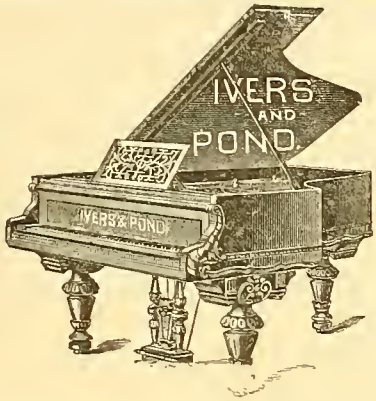

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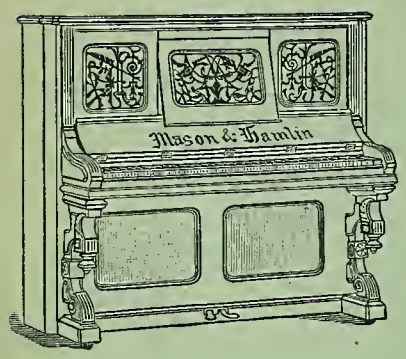

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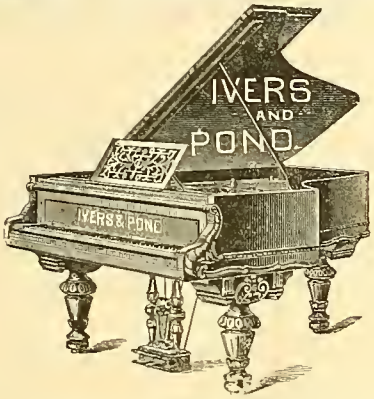

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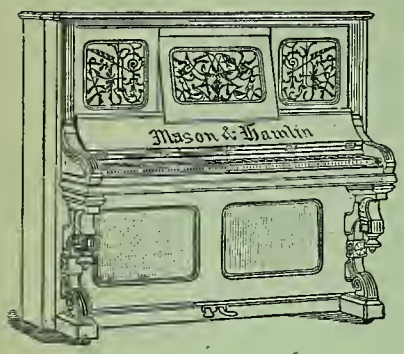

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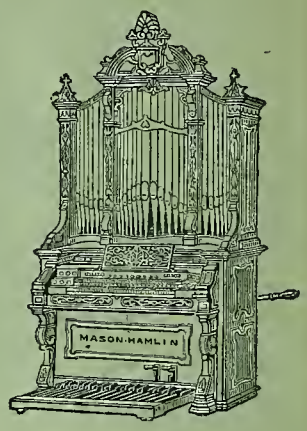

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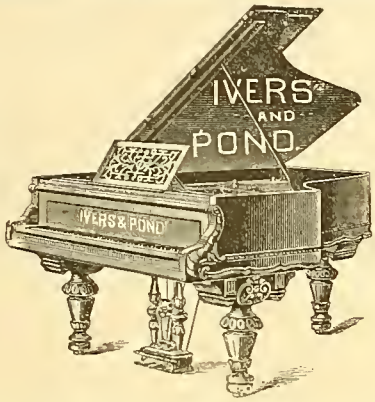

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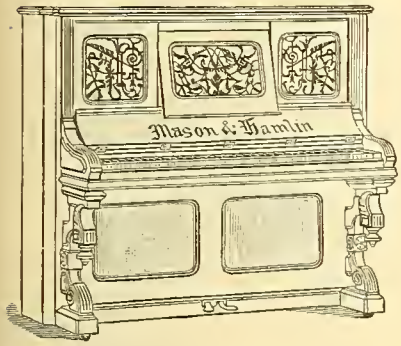

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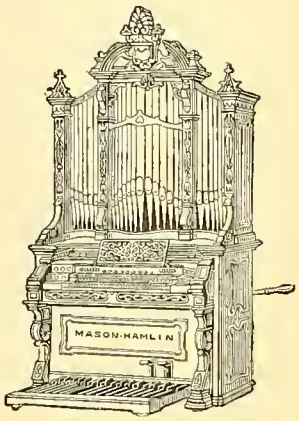

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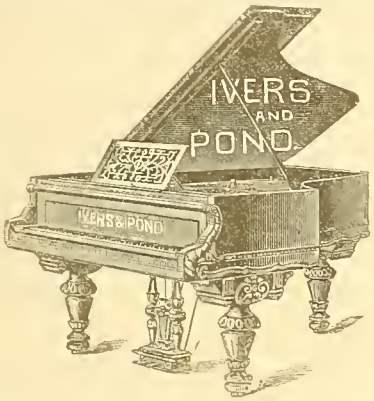

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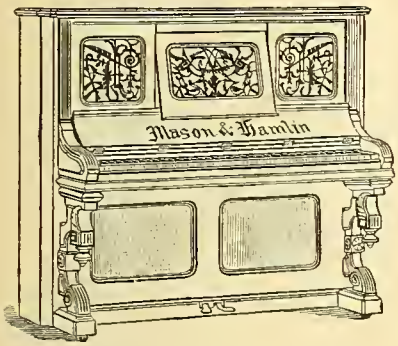

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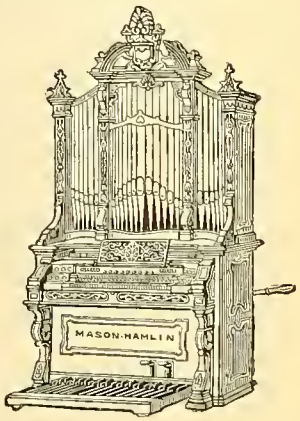

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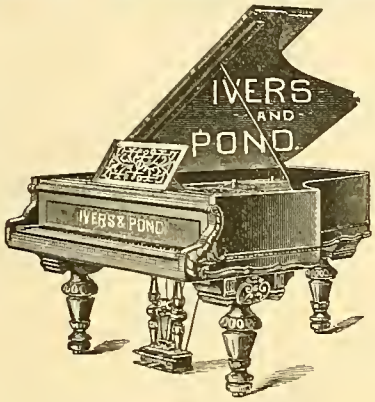

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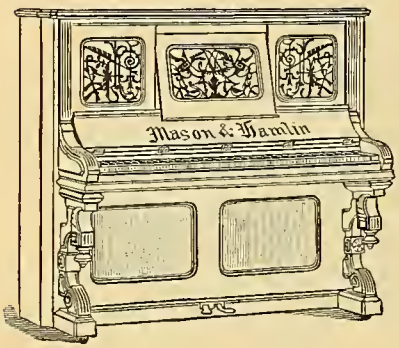

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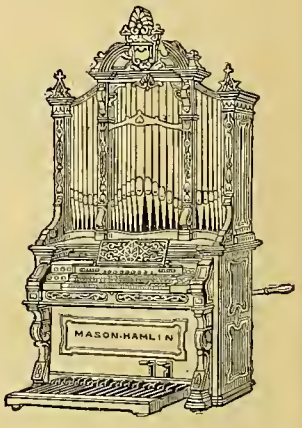

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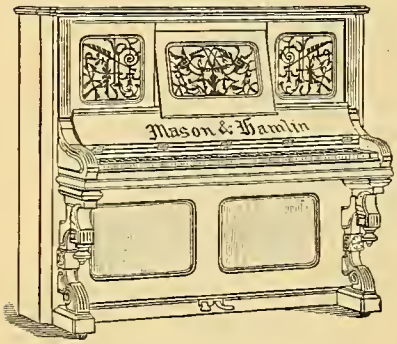

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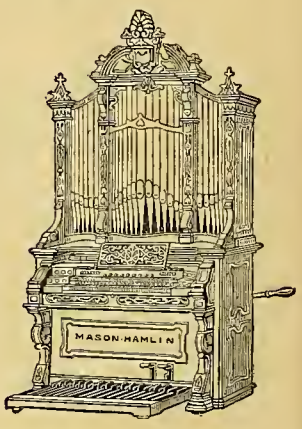

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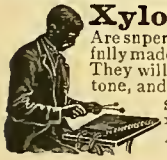

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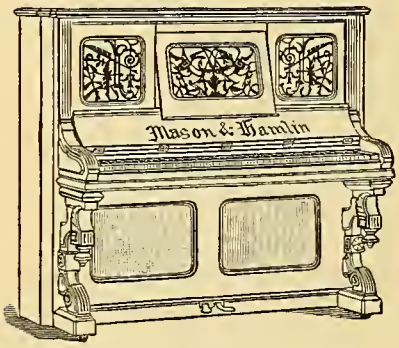

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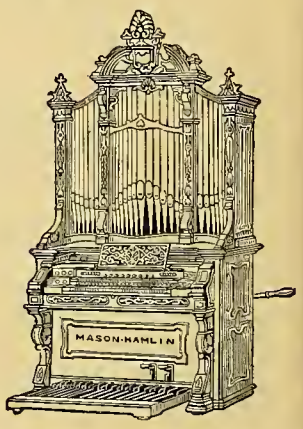

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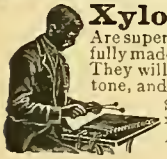

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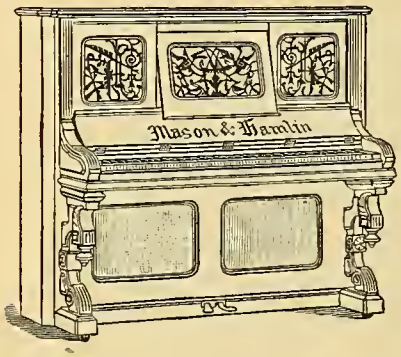

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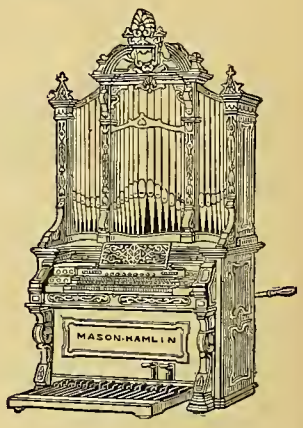

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Yours Truly,
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Hamburg, 27th May, 1890.

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